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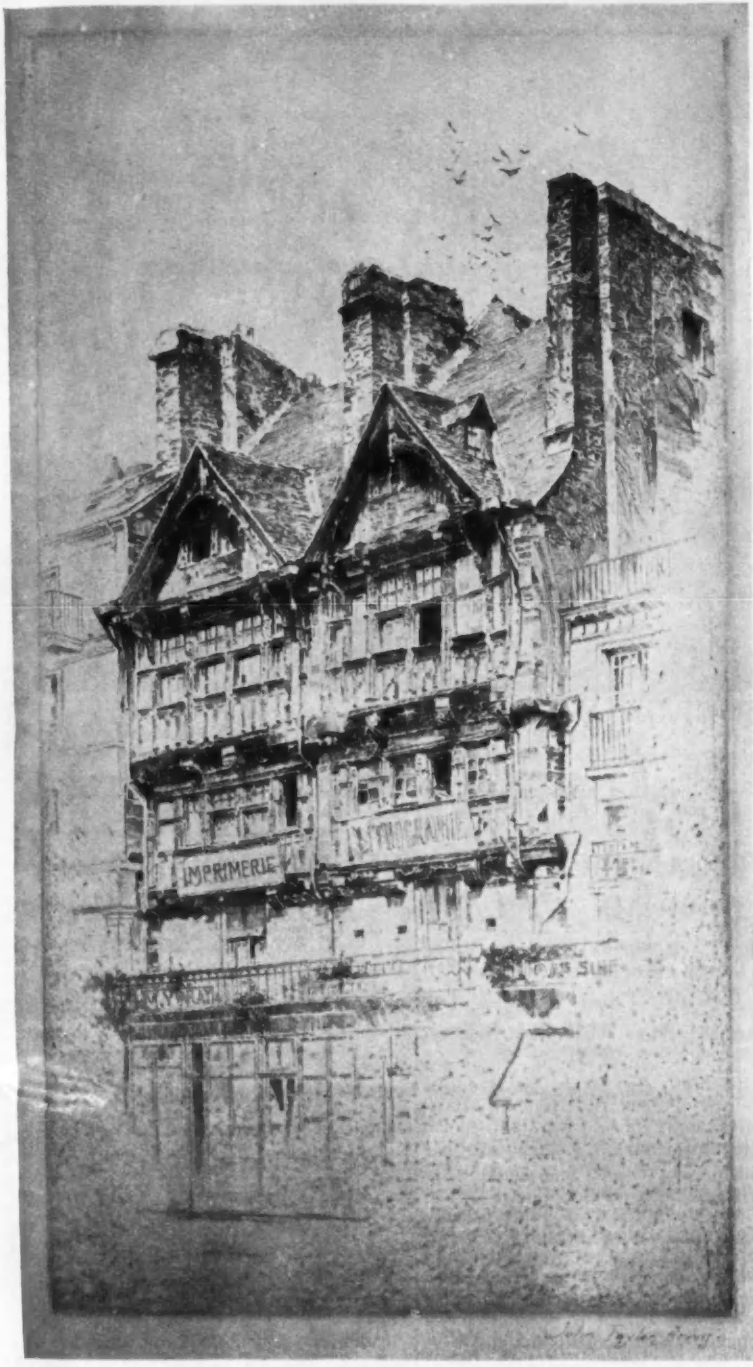
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## An Etching Masterpiece by John Taylor Arms



"THE TWINS"  
Etching by  
JOHN TAYLOR  
ARMS

In the Eighth Annual Exhibition of the Brooklyn Society of Etchers, at the Brooklyn Museum. The etcher has given an almost human personality to these old French buildings. Mr. Arms is a former president of the Brooklyn Society of Etchers. He is now etching in Europe.

"OLD BARNES—PROVINCETOWN"  
By CLIFFORD H. PHILLIPS

Clifford Phillips has been painting Provincetown scenes for the past two years, winter and summer, and has learned to know the character of the place, which he paints with sincerity and poetical feeling. During the past year he has sold some forty oils and drawings to Provincetown visitors.

## A Characteristic Painting by Clifford H. Phillips



## A Painting That Reflects the Great Southwest

"ON THE MESA"  
By OLIVE RUSH

Recently shown in the Ninth Exhibition of Contemporary American Oil Paintings at the Corcoran Gallery of Art

This is one of two paintings of the Southwest by Miss Rush which were accepted by the Corcoran. Her work faithfully reflects the atmosphere of that region.



### OUR REPRODUCTIONS

"I wish to add my word to that of others concerning the number of reproductions of pictures with which you are favoring your public. You are doing just right. Your paper is of double value when full of these photographs. One photograph is worth ten columns of description or criticism. Probably not one-half of your readers have a chance to see the exhibitions of which you give the news, and in publishing photographs you give them a 'close up' of what is actually going on. You are 'striking twelve' in this matter and are to be greatly thanked. I hang on to THE ART NEWS now for an hour at a time, studying the process of thinking by which the artists are arriving at their conclusions. I am very much gratified, and I hope you will not change your policy."—JOHN W. HAWKINS, East Gloucester, Mass.

AT RIGHT—"DIANA" by HARRIET FRISHMUTH and "RUSSIAN WOLF-HOUNDS" By KARL ILLAVA

This combined work has been sold by the Grand Central Art Galleries to an art patron who presented it to the Minneapolis Institute of Art.

## Brooklyn Buys a Water Color



"JERSEY SHORE—WINTER" Water Color by SYBIL WALKER  
Recently sold by Mrs. Sterner's Galleries to the Brooklyn Museum. The artist is the wife of A. Stewart Walker, the architect.

## A Composite Sculpture Group



## A Portrait in Miniature



"PORTRAIT" By BIRGITTA MORAN FARMER  
In the Twenty-fifth Annual Exhibition of the American Society of Miniature Painters at the Ehrich Galleries  
This is one of two works at the exhibition which uphold this artist's reputation for portraits in miniature. Her home is at Syracuse, N. Y.



## Collector Buys Abbott Graves' "Gardens"



"HOUSE OF 1812"

By ABBOTT GRAVES

One of a group sold to a New York collector from the exhibition of "American Gardens" by Mr. Graves. Reproduced by courtesy of the Ainslie Galleries, 677 Fifth Ave.

## ACADEMY WILL BAR BLACK-AND-WHITES

At the Next Exhibition the Room Formerly Given to Such Works Will Display Small Paintings

That the National Academy of Design is to abandon its recent practice of devoting the Academy room in the Fine Arts building to black-and-whites at the forthcoming annual exhibition in March is made known through the announcements of the show. In place of the black-and-whites the room will be hung with small paintings in oil, limited to a maximum size of 20x24 inches. The usual limitation imposed by Academy juries of not more than two works being accepted from any painter will not apply to those intended for this room.

Paintings and sculptures submitted for this exhibition, officially the Ninety-ninth Annual, will be received at 210 West 58th St., on March 6 and 7. The show will open to the public on March 22, continuing until April 20.

The jury of selection consists of Francis C. Jones, chairman; Henry R. Rittenberg, secretary; Louis Betts, Charles Bittinger, Joseph H. Boston, Howard Russell Butler, William A. Coffin, E. Irving Couse, Charles C. Curran, Franklin DeHaven, Edward Dufner, August Franzen, W. Granville-Smith, Edmund Greacen, Albert L. Gröhl, Leon Kroll, W. L. Lathrop, Hermon A. MacNeil, Hobart Nichols, Ivan G. Olinsky, Edward H. Pothast, Gardner Symons, Douglas Volk, Everett L. Warner, Frederick J. Waugh, Frederick Ballard Williams and Cullen Yates.

On the hanging committee are the painters Bruce Crane and Robert Spencer and the sculptor Herbert Adams. The jury of awards is made up of Frank W. Benson, Emil Carlsen, Charles H. Davis, Ben Foster, Isidore Konti, Frederick W. MacMonnies, Henry B. Snell and Mahonri Young.

### Water Colorists Reelect Snell

At the annual meeting of the New York Water Color Club the following officers were elected: Henry B. Snell, president; Mrs. L. N. Vanderpool, vice president; Alphaeus P. Cole, secretary; William Starkweather, treasurer. The following were elected to the board of control: Maria Streat, Julius Delbos and James Knox. The following members were elected to serve on the jury of selection for the next exhibition, 1924-1925: William Starkweather, Mary Nicholson MacCord, Chauncey Ryder, Ernest D. Roth, Alethea Hill Platt, Alphaeus P. Cole, Sander Bernath, Edward C. Volkert, R. E. Heitland, Ernest L. Ipsen, Bertha Menzler Peyton and Anne Goldthwaite.

### Robert Reid Is Westernized

Robert Reid has started on his return to Colorado after a three weeks' visit to New York, where he was royally entertained. Mr. Reid has taken on so much of the Western spirit that, wearing his broad sombrero, he strongly resembles the late "Buffalo Bill," so his friends say. He will stop in Washington for a time to paint portraits.

## MUNICH ACADEMY DROPS CARL MAAR

American-born Director Is Among Seven Professors Who Are Let Go—Age Given as the Reason

ROME—A letter from Edwin Pearson, American sculptor in Munich, tells me that he has just seen posted at the Royal Academy an official notice that seven professors, old pillars of the Academy, will no longer hold positions there. Age is given as the reason, all of the professors having passed the sixty-fifth year. The government, under the new gold standard, is cutting down the pay roll to the minimum.

The professors are Director Carl Maar and Messrs. Habermann, Herterich, Feuerstein, Becker-Sundal, Kurz and Schmitt, the last two of whom are sculptors. —Nancy Cox McCormack.

Carl Maar had been connected with the Munich Academy since 1915. He was born in Milwaukee in 1858. He studied at the Weimar Academy under Schaus, at the Berlin Academy under Gussow, in Munich under Seitz and Lindenschmit. He was awarded a gold medal at the Prize Fund exhibition in New York in 1886, and also had won medals at Vienna, Berlin, Munich, Dresden, Madrid, Salzburg, Barcelona, Antwerp and Budapest, and a first medal at Liège in 1905.

### Mrs. Libbey Gives to Toledo Louis Betts' Prize Portrait

TOLEDO—"Elizabeth Betts of Wortham," the portrait by Louis Betts, N.A., which was awarded the Altman prize of \$1,000 at the last exhibition of the National Academy, has been presented to the Toledo Museum of Art. The donor is Mrs. Edward D. Libbey, wife of the Museum's president. The price is said to have been \$6,000.

The picture is 8 feet high by 5 wide. It shows a young woman in early XIXth century costume, standing, full-length, and has been favorably compared with the work of the great English portraitists. Mr. Betts, who had been a pupil of Chase, won the Cresson scholarship (\$3,000) at the Pennsylvania Academy.

### 1,036,703 Visit Metropolitan

Attendance for the year at the Metropolitan Museum has been 1,036,703, or the second largest in its history. The figures two years ago slightly surpassed this. However, the attendance of those who came for special purposes, including Egyptian art displays, has been larger than in any year, 208,233. Expenditures have been greater due to increased educational work. The deficit for 1923 was \$335,136.09 against \$309,947.97 for 1922.

### Haney Memorial Exhibition

A memorial exhibition of the work of James Parton Haney is being held in the Municipal Art Gallery, 40 Irving Place, until Jan. 26. Sketches in pencil, water color and oil are shown. Mr. Haney, who died last year, was art director of the high schools of New York, and director of the art department of the summer session of New York University.

## MONETS SHOWN FOR BENEFIT OF JAPAN

Great Exhibition in Paris Includes Thirty Lent by Matsukata and Reveals Debt Due Nippon

PARIS—The Claude Monet exhibition at the Georges Petit Gallery, organized by M. Léonce Bénédite, the Curator of the Luxembourg Museum, for the benefit of the victims of the Japanese catastrophe, is not only by far the most interesting exhibition now being held, but it is also the most important collection of the works of the Impressionist master brought together in Paris for many years. It gains in interest by the fact that the sixty-five canvases of which it is composed belong—with the exception of those borrowed from the Luxembourg Museum—to private collections, including those of Miss Romaine Brooks, the well-known American artist, M. Sauphar, and particularly M. Durand-Ruel, whose name will forever be associated with the history of Impressionism. But the largest contribution has been furnished by Mr. Matsukata, the famous Japanese collector, who generously consented to lend thirty of Monet's pictures that he had acquired for his museum in Tokio.

No artist has, perhaps, to the same extent as Claude Monet been more representative of the debt that Western art has contracted towards the art of the Orient, and nobody could have been better chosen to lend the prestige of his name and talent in the service of Japan, for it was precisely in the young days of Claude Monet that the Western hemisphere came into contact with this country, and he was one of the artists of the time who benefitted the most by Japanese influence.

Up to then, Japan had been practically unknown, but precisely at that period it actually opened its doors, examples of its art fell into the hands of writers and art lovers who were fascinated by its richness and novelty, and communicated their discovery to the artists and collectors. This discovery will remain a capital fact in the history of Western art. It is very difficult yet to determine exactly the influence Japanese art has exercised on ours, but it is certain that it was felt directly, and still more indirectly, in many domains, and particularly in that of decorative art; and that, in general, it has enriched Western art to an important degree.

It is indisputable that Monet, like Whistler, was influenced by Japanese art. Mirbeau, one of Monet's biographers, tells us that his first contact with Japanese art took place in Holland about 1870, in a rather unexpected manner. Japanese engravings were at that time so common there that the tobaccoists in Rotterdam used them to wrap up their packets of tobacco. Monet is said to have been struck by the freshness of their colours, and set out to find others. These fresh pure tones are believed to have had their part in influencing the whole of Impressionist art.

Last year, I had an opportunity of asking Monet how much of this story was true, and, while his recollection of the Dutch tobaccoists wrapping up their tobacco in Hokusai or Hirashigé prints was not very clear, he admitted very willingly that his first contact with the Japanese engravings had taken place in 1870 in Holland, where for a few

(Continued on page 7.)

## Picturesqueness in a Miniature



"CZECHO-SLOVAK DRESS"

Miniature by ALEXANDRINA ROBERTSON HARRIS

In the Twenty-fifth Annual Exhibition of the American Society of Miniature Painters at the Ehrlich Galleries

One does not expect picturesqueness in a miniature, but it is present in the "Czecho-Slovak Dress." The artist is president of the Brooklyn Society of Miniature Painters.

## AMERICAN PICTURES IN ROME AT LAST

Were Three Weeks in Getting to the Capital from Naples for Biennial, But Will Be Shown

ROME—The American section of paintings for the present Rome Biennial which, it was reported, was not to be sent owing to transport difficulties, has just arrived. The cases are now being unpacked, and the American room will be open to the public in a few days.

The collection, which will be inaugurated in the presence of the king and Signor Mussolini, comprises more than thirty pictures and fifty black-and-whites. Child Hassam, Albert Sterner, Henry Rittenberg, Maurice Fromkes and W. J. Glackens are among the artists represented.

Two special rooms are being prepared for the American collection slowly emerging from packing cases after a three-weeks journey from Naples.

The committee is very appreciative of the quality of the selection which was forwarded on the initiative of F. E. Triebel, the sculptor, after a hitch which it was feared would prevent American participation.

## BELLOWS DISPLAYS A GROUP AT REHN'S

Includes Recent Prize Pictures in a Comprehensive Exhibit That Represents Years of Painting

The largest group of paintings not previously seen in New York that George Bellows has shown in some years is on view at the Rehn Galleries, where they may be seen until Feb. 9. His Corcoran prize-winning portrait group, "Emma and her Family," is among the thirteen canvases, as is the "Fisherman's Family" shown in Washington at the same time, and five additional portraits, a study of a "Roumanian Girl," two landscapes, one of his fishermen pictures already known and a view of "Gramercy Park."

In an adjoining room is a group of Mr. Bellows' wholly admirable lithographs, and a minor feature of the exhibition is a portrait bust of the artist made by a man who is not an artist or sculptor in any sense but who modeled this work on the Greek system recalled to general attention by the late Jay Hambidge.

In looking at Bellows' work in so large a group there are awakened memories which would probably not be so obtrusive if there were not so many pictures seen at once. The very handsome "Emma and her Children," the most suave and gracious portrait of the artist's wife he has ever painted, not omitting the "Emma—Purple Dress" across the room, must recall the Renoir-Chapartier group in the Metropolitan Museum, just as the painting of the face of the "Roumanian Girl" recalls Bellows' first master, Robert Henri, whose influence is also to be felt in the landscape "Rain," a lovely color and atmospheric scheme in greens and blues. The "Introducing John L. Sullivan," looks as if one of the social satires of Guy Pène du Bois had strayed into the show, except for the fact that Du Bois would not have paid as much attention to the likeness of the immortal "John L." as has Bellows.

The "Fisherman's Family" is obviously an intimate family group in holiday times, seen in a grandiose rendition of the "people" with a background of grandiose hills and sea, a composition not quite so convincing as the real fishermen and their boat in the "Big Dory." As a sheer piece of character and painting "An Old Lady in White Silk" is by all odds the finest of Bellows' work here, the old face being quite as remarkable in its modeling as the very ornate frock is in its painting. The gloves are a notably fine passage in this elaborate portrait study.

The "Portrait of My Mother" is in his simplest, most direct vein as is the "Old Lady in Black," both being treated as age always should be, with dignity

## A Clever Miniature Painting



"THE MOTHER"

Miniature by ELIZABETH A. MCG. KNOWLES

In the Twenty-fifth Annual Exhibition of the American Society of Miniature Painters at the Ehrlich Galleries

A very tiny work, reproduced here several times its actual size. The artist is also a member of the National Association of Woman Painters and Sculptors, the Pennsylvania Society of Miniature Painters and the Washington Water Color Club, and is an Associate of the Royal Canadian Academy.



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and respect. In its details of still life on the table and the mirrored reflection of the room, the "Portrait of My Mother" is only second to the "Old Lady in White Silk" for sheer virtuosity of painting.

**Tanner, French at Grand Central**

Two special exhibitions are on view at the Grand Central Galleries until Feb. 9—Daniel Chester French's Biblical group in marble shown at Knoedler's last season and nineteen paintings by H. O. Tanner. The French group, "The Sons of God saw the Daughters of Man That they were Fair," is given a handsome setting in a room to itself and makes the same profound impression of spiritual beauty as it did on first seeing.

Although Tanner's paintings are announced as "religious," the field in which he first attracted attention here, six are of other subjects, views in Tangiers and in Paris, and a head of a "Bethlehem Girl," which is much more vigorous in painting and sonorous in color than is usual with this artist. These canvases have a tendency to weaken the impression that might have been made if only the religious compositions were shown for they give the impression that Tanner can only see his few favorite colors, blue, violet and tan, which are as conspicuous in his "Anniversary, Paris, 1919," as they are in the Tangiers and Holy Land views.

Quite the most successful of the religious works is the "Jesus Learning to Read," which is full of a tender maternal spirit, is admirably composed, and the limited range of the painter's palette perfectly fits theme and figures.

**Archipenko at Kingore's**

Among the wilful eccentricities in the way of sculpture and "sculpto-paintings" which Alexander Archipenko is showing in the Kingore Galleries until Feb. 9 there are two portrait busts of Secretary of State Hughes and Senator Medill McCormick. These make plain the fact that when he attempts such work in the academic manner he does not get a particularly good likeness.

His surfaces are by no means as distinguished as in all of his more mannered sculpture, and his poses are decidedly commonplace. Secretary Hughes looks extremely bored as Archipenko represents him, and the notably characteristic American leanness of the face of the senator from Illinois has been plumped out, and his nose ill-treated. Senator McCormick distinctly does not suggest the Roman type presented here although, of course, the Roman type always makes handsomer sculpture.

The marbles and bronzes are full of Archipenko's purposed distortions and disproportions of the human figure, combined with surfaces of very great beauty. Most striking of his "sculpto-paintings" is the "Woman" fashioned in the half-round of brass, copper, strips of lead tacked on, and paint, a piece of freakiness lamentably "old fashioned" even in the Modernist school. His "Portrait of Madame Archipenko" shows how well he can paint, even to such naive touches as the grain of the wood in the table-top, and the cubistic still-life objects standing on it. There are also etchings and drawings hung between the sculptures in this show, which is held under the auspices of the Société Anonyme.

**Folinsbee's Recent Paintings**

John F. Folinsbee's latest paintings, which are shown at the Ferargil Galleries until Feb. 6, disclose a greater responsiveness to freshness and variety of color than his former work has done.

It is true that there are pictures in which he uses his well-loved slaty blues and subtle browns, which have always been a delight because of their rightness of tone values. But there are also others in which the fresh greens of spring strike the key-note, and sometimes his rivers have a clear radiance of the pale blue-green tourmaline.

A picture of a field adjoining a river shows the stubble a pinkish tan with a few new greens making their presence felt, all of the colors having a vitality, a joyousness which lifts one up to the same high-heartedness which the painter must have felt.

Although there is only one portrait in the show, that of his two little daughters, this is so delightful that it inspires the wish to see a Folinsbee exhibition composed entirely of figure subjects. It is seldom that the real and unexaggerated charm of childhood is so beautifully and simply expressed as in this picture entitled "Sisters."

**Morgan at Folsom Galleries**

Theodore J. Morgan is showing in the Folsom Galleries until Feb. 2 twenty-nine paintings including marines and views of sea and land in and around Provincetown with two Western scenes, the whole presenting a great variety of subjects and interests. Of the Western scenes the "Warriors of the Timber Line" is the more impressive, a dramatically rendered view of two old oak trees standing out against a darkling sky.

Of the marines the two most notable for composition and competency in painting are "When the Day's Work is Done" and "In the Path of the Moon," two versions of much the same theme, fishing boats lying at a wharf. In the first-named there is a windy, moist afternoon sky, in the second, the boats are patterned against moonlit sky and water. The wreck in "God's Will be Done" is not quite so successful as the wild seas engulfing the vessel, and the visitor may turn for quietude to the autumnal scenes in the upland, "Gathering Fagots," the "First Breath of Autumn" and "Winter's Approaching," three canvases full of atmosphere and color.

**Mrs. Burgess and Miss Platt**

Mrs. Ruth Payne Burgess and Alethea Platt are giving a joint show in the Arlington Galleries until Feb. 9, comprising twenty-three paintings by Mrs. Burgess and seventeen by Miss Platt.

Mrs. Burgess combines objects having an unhackneyed effect, she groups them to give an air of the unexpected, and she renders the forms and surfaces of pieces of old porcelains and other materials with admirable feeling. Her "Pomegranates" in a plate with a knife and a glass of water is notable in color and modeling, and the same may be said for several other works.

Miss Platt is all for outdoors, painting old cottages in France, and village streets with peasants at work or play, as well as purely American scenes. Her clump of birches against a hot blue sea and sky, the "Indian Trail" with its figure of a summer girl beneath the trees and with blue water for a background, and the rugged view of the coast in the canvas called "Boothbay, Maine," with its old fish-house and schooner and sea and sky beyond, are among her pictures. And just to show how well she can paint flowers, she exhibits among her other pictures a superb study of tiger lilies in an old stone crock that is a particularly suave piece of still life painting.

**Women Show Flower Paintings**

There is an exhibition of flower paintings at the Pen and Brush, 16 East 10th St., which is decidedly pleasing. May Fairchild's painting of columbine with its fine delicacy is charming, while Maud Mason is successful with a bolder treatment in her rendering of phlox on a dark background.

Susan Riker Knox puts a great deal of vivacity in her painting of zinnias, and Margaret Younglove Larned makes a vermillion tray an important item in her painting of peonies. Alice Judson contributes a painting of cosmos and pink chrysanthemums, Frances Del Mar, an arrangement of yellow and purple iris. Others represented are Dorothy Randolph Byard, Josephine Thomson, Louise Upton Brumback, Jane Peterson, Isabel Cohen, Ruth Hallock, Anna

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Morse, Kate A. Williams, Agnes Symmers, Anna G. Price, F. S. Carlin, M. A. Doull, Katherine Lovell, M. G. Tallman and Gertrude C. Fosdick. The exhibition lasts until Feb. 2.

(Reviews of other exhibits on page 5.)

**Bas-Relief Supposed to Be by Leonardo Found in Signia, Italy**

BERLIN—Through the study of old documents scientific research had developed the fact that Leonardo da Vinci had executed some sculptural works. The bust of a "Flora" in the Kaiser Friedrich Museum in Berlin, formerly ascribed to Leonardo, is doubted.

But it is now claimed that a bas-relief by Leonardo has been discovered in Signia, Italy. It is a "Madonna with the Infant" in stucco with a stone basis 33 inches in height by 23.5 in breadth. The exquisite charm of the group, the softness and loveliness of the handling, more strongly than any scientific statement prove the authenticity of the work. In some parts small equi-distant striae, caused by the scraper, have been useful for the identification, as they were obviously made with the left hand, and Leonardo was left-handed.

It is an early work of the master. The influence of Verrocchio on the pupil is evident, especially in comparing this work with Verrocchio's terra-cottas in the museum in Florence. Probably the sculpture is one of the first achievements of the artist, manifesting his already splendid capabilities.

—F. T.

**£20,000 for Aberdeen Museum**

ABERDEEN—Viscount Cowdray has given to the town of Aberdeen the sum of £20,000 for an art museum and a war memorial court. The museum will take the form of an extension to the existing Gallery.

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## OFFER COLLECTION OF JOEL KOOPMAN

American Art Galleries Exhibit  
Furniture, Tapestries and Art  
Objects of the Boston Firm

The firm of Joel Koopman, Inc., antiquarians of Boston, has instructed the American Art Galleries to sell the Joel Koopman collection, on the afternoons of Jan. 31 and Feb. 1 and 2, because of removal from the firm's present quarters. The exhibition opened on Friday, Jan. 25, and will continue until the date of sale.

This collection is extremely diversified and includes many fine specimens of XVIIth and XVIIIth century American cabinet work, many of which no doubt were constructed in the vicinity of Boston, known as a center for admirable woodwork. The English furniture of the same period includes Hepplewhite, Sheraton and Chippendale pieces among which is a beautiful small writing desk from Sheraton's own workshop, and several unusual bookcases, cabinets and sets of chairs.

The French, Italian and Spanish furniture is of the XVIth to XVIIIth centuries and includes inlaid chests, refectory and other tables, needlework chairs, screens and sofas, credences, several rare refectory benches, and many carved and gilded mirrors.

The faience and porcelains are very fine, as the firm has always made them a specialty. The Chinese lowestoft includes a garniture of vases, armorial plates, and two plates with subject from Boccaccio's "Decameron," Staffordshire lustre and figurines, Worcester and Wedgwood dinner services and two highly important Whieldon vases with marble bodies.

The Waterford and Bristol cut glass includes lustres, bowls, vases and chandeliers. There is a small amount of Georgian silver and Sheffield plate; French XVIIIth century bronze clocks and groups; early Italian, French and American brass, forged and cast-iron andirons, lanterns, appliques, torches and firebacks; English painted garden furniture and French XVIIIth century sculptured limestone vases, marble mantelpieces and statuary, as well as two important Italian inlaid benches.

There are a few needlework and damask covers, Flemish verdure tapestries, and sets of Aubusson tapestry overdoors. The six extremely decorative sets of painted room panels, French and Italian XVIIIth century, and a very important XVIIth century Delft tiled room by Lingelbach are notable pieces.

### Collector Buys a Closson

A painting by William Baxter Closson, entitled "Waiting for their Cue," has been sold to a prominent New York collector by the Grand Central Galleries. It is one of the best pictures that Mr. Closson has executed.

## JOHN QUINN LIBRARY SELLS FOR \$175,028.70

Many Well-Known Buyers Attracted During the Three-Days' Sale—Moore and Kipling in Demand

A total of \$175,028.70 was realized from the sale of the library of John Quinn at the Anderson Galleries. Parts 1 and 2 brought \$143,322.85, and part 3, \$31,705.85. Many well-known persons were among the bidders. The sale lasted three days.

The more important numbers, the buyers and prices were:

- 4547—"Ireland. Poems and Ballads of Young Ireland"; Walter M. Hill. \$117.50  
4634—Original autograph manuscript of Alphonse Daudet; Walter M. Hill. \$160  
4870—"Sir Walter Raleigh in the Tower"; Walter M. Hill. \$150  
4885—Original autograph manuscript of Walter Pater; W. M. Hill. \$255  
4939—Autograph manuscript of James Joyce's translation of Gerhart Hauptmann's "Before Sunrise"; Brick Row Book Shop. \$100  
4978—"Keats," James Joyce; Miller & Beyer. \$195  
5043—"Echoes by two writers," Kipling; Walter M. Hill. \$115  
5044—"Quartette," Kipling; J. F. Drake, Inc. \$320  
5045—"Departmental Ditties and other Verses," Kipling; T. J. Gannon. \$165  
5076—"Ballads and Barrack-room Ballads," Kipling; T. J. Gannon. \$620  
5097—"From Sea to Sea," Kipling; T. J. Gannon. \$225  
5138—"The Works of Rudyard Kipling"; K. D. Steers. \$160  
5185—"Departmental Ditties," "Barrack-room Ballads and Other Verses"; T. J. Gannon. \$200  
5194—"The Kokka," illustrated monthly journal of the fine and applied arts; Orientalia, Inc. \$600  
5234—"Ode Ad Gustavum Regem," Walter Savage Landor; Walter M. Hill. \$160  
5256—"Imaginary conversation of King Carlo-Alberto and the Duchess Belgiosa on the affairs and prospects of Italy," Landor; Walter M. Hill. \$145  
5257—"Epistola ad Romanos," Landor; Walter M. Hill. \$180  
5258—"On Kossuth's Voyage to America," Landor; Walter M. Hill. \$250  
5269—"Mr. Landor Threatened," 14pp.; Walter M. Hill. \$360  
5270—"Walter Savage Landor and the Honourable Mrs. Yescombe"; 16pp. Walter M. Hill. \$350  
5650—"The Novels of Charles Lever, edited by his daughter; L. W. Dommerick. \$115  
5761—"T. Lucreti Cari De Rerum Natura"; Miller & Beyer Co. \$140  
5864—"Modern Japan," William Montgomery McGovern; J. F. Drake, Inc. \$107.50  
5869—"Fantastic Tales," Arthur Machen; Walter M. Hill. \$210  
6014—"The Noble and Joyous Book entitled 'La Mort d'Arthur' Notwithstanding it treatise of the Byrle," William Hurrell Mallock; Miller & Beyer, Inc. \$200  
6464—Original autograph manuscript of "Al-sace Lorraine, An Ode," George Meredith; Order. \$650  
6465—Original autograph manuscript of "Napoleon An Ode," Meredith; Order. \$650  
6603—"The Papyrus," Michael Monahan; Complete from Vol. I.; J. F. Drake, Inc. \$175  
6641—"Martin Luther," A tragedy in five acts, George Moore; Walter M. Hill. \$290  
6642—"Pagan Poems," Moore; Walter M. Hill. \$670  
6643—"A Modern Lover," Moore, 3 vols.; Walter M. Hill. \$155  
6645—Original autograph manuscript of "A Mummer's Wife"; Order. \$240  
6671—Original autograph manuscript of "Esther Waters," Moore; Jerome D. Kern. \$600  
6678—Original autograph manuscript of a synopsis of "Evelyn Innes," Moore; Walter M. Hill. \$240

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## GARLAND ART SALE BRINGS BIG PRICES

Total of \$205,109 Is Realized in Three Days, P. W. French & Co. Paying the Top Figure for a Rug

Works of art inherited and collected by the late James A. Garland were sold by the American Art Galleries on the afternoons of Jan. 17, 18 and 19. There were large crowds throughout the sale, and good prices prevailed. The grand total for three days was \$205,109.

P. W. French & Co. paid the highest price, \$10,100, for the XVIth century Ispanan Rose-Du Barry carpet. On the opening day M. Parish-Watson paid \$8,300 for the Lang-yao bottle, after very spirited bidding. Among the well-known persons present were Mrs. Joseph Moore, Mrs. John Mills, J. W. Lane, Dr. and Mrs. J. Bentley Squire, Julius Chein, Arthur Curtis James, Mrs. Hamilton Rice, William Randolph Hearst and J. S. Phipps.

The more important sales, with their buyers, were:

- 75—Decorated jar with cover; J. Francis. \$600  
79—Tall coral-red vase; M. Parish-Watson. \$1,100  
80—Lang-yao vase; Robert Allyn. \$1,000  
81—Lang-yao bottle; Parish-Watson. \$8,300  
83—Peacock-blue gallipot; W. James. \$1,300  
102—Decorated green bowl; Parish-Watson. \$675  
109—Large yellow and green gallipot; J. Chein. \$675  
114—Decorated ovoid jar; Parish-Watson. \$750  
116—Pair dogs fu on stands; C. T. Loo. \$1,250  
118—Decorated heavy jar; Parish-Watson. \$850  
119—Decorated jar; Parish-Watson. \$750  
121—Cloisonné enamel gilt bronze vase; W. W. Seaman, agent. \$625  
128—Cloisonné enamel and gilt bronze incense burner; T. P. Edwards. \$725  
129—Decorated heavy jar in pierced work; Parish-Watson. \$1,250  
175—Cracked vase; P. C. Jaehne. \$650  
307—Six George III silver candlesticks; P. J. Joyce. \$650  
311—George I silver cake basket; W. W. Seaman, agent. \$675  
314—George II gilded wine jug and tray; P. J. Joyce. \$1,150  
318—Two bronze andirons; John R. Thompson. \$560  
323—Important cuivre doré and rock crystal chandelier; Charles of London. \$1,600  
335—Stained-glass casement (Adoration of the Magi); P. W. French & Co. \$1,000  
336—Stained-glass casement (The descent from the cross); P. W. French & Co. \$1,000  
337—Stained-glass casement (Mary and Martha entertaining our Lord); P. W. French & Co. \$1,200  
338—Stained-glass casement (Baptism of our Lord); P. W. French & Co. \$1,200  
349—Set of six carved walnut chairs; Charles of London. \$750  
354—Ten carved rosewood chairs; W. W. Seaman, agent. \$1,800  
358—Carved walnut Dantesque chair (Florentine, early XVI century); W. W. Seaman, agent. \$1,600  
359—Carved walnut Dantesque chair (Florentine, XVI century); W. W. Seaman, agent. \$1,500  
370—Large carved walnut library table; W. James. \$575  
373—Carved walnut credence; A. L. Lowenstein. \$560  
374—Carved oak court cupboard; W. James. \$525  
428—Gold needlepoint, "Les Enfants Jardinières"; Spring; J. Chein. \$3,000  
477—Gobelins Tapestry, "Les Enfants Jardinières"; Summer; Robert C. Moree. \$2,600  
478—Gobelins Tapestry, "Les Enfants Jardinières"; Autumn; W. W. Seaman, agent. \$2,800  
479—Gobelins Tapestry, "Les Enfants Jardinières"; Spring; Robert C. Moree. \$3,700  
480—Gobelins Tapestry, "Les Enfants Jardinières"; Summer; Robert C. Moree. \$2,600  
481—Gobelins Tapestry, "Les Enfants Jardinières"; Autumn; A. K. Laurie. \$3,300  
502—Ghiordes pistache-green rug; W. W. Seaman, agent. \$2,600  
504—Ghiordes ivory prayer rug; W. W. Seaman, agent. \$1,700  
508—Rare Asia Minor velvet prayer rug; W. Benguiat. \$1,600  
510—Ghiordes jade-green prayer rug; W. W. Seaman, agent. \$1,900  
518—Hindu-Perse floral animal rug; Mrs. H. Murdock, agent. \$2,600  
522—Hindu-Perse rose-crimson rug; H. Duveen. \$6,300  
523—Hindu-Perse rose-crimson rug (similar to the preceding); H. Duveen. \$6,300  
524—Ispanan rose-du Barry rug; P. W. French & Co. \$5,300  
525—Ispanan Rose-du Barry carpet; P. W. French & Co. \$10,100

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### SALE OF BIGELOW FURNITURE

Anderson Galleries, Jan. 17—Colonial furniture owned by Francis Hill Bigelow, of Cambridge, Mass. Total, \$42,854. The more important items:

- 53—Pair of carved cane chairs; W. F. Hencken. \$625  
62—Chippendale burl walnut armchair; Mr. C. J. Sullivan. \$800  
64—Queen Anne walnut highboy; H. C. Hutchins. \$800  
72—Sheraton mahogany secretary book case in two sections; Aldrich. \$1,050  
75—Set of twelve mahogany dining chairs by Duncan Phyfe; A. R. Stone. \$1,800  
77—Hepplewhite mahogany sideboard; Ginsburg & Levy. \$785  
95—Sheraton mahogany secretary; F. A. Murphy. \$1,200  
96—Highboy with cornice drawer; H. M. Lehnman. \$550  
102—Mahogany block-front secretary; H. T. Cooke. \$1,850  
108—Georgian looking-glass; E. R. Aldrich. \$620  
109—Pair of Bilbao looking-glasses; H. C. Hutchins. \$550  
112—Sheraton mahogany secretary; J. B. Trevor. \$650  
114—Walnut secretary; J. B. Trevor. \$550  
116—Inlaid mahogany clock by Simon Willard; H. C. Hutchins. \$800  
123—Sheraton mahogany secretary; C. E. Howell. \$750  
126—Chippendale mahogany bedstead; I. Sack. \$925  
130—Six Chippendale San Domingo mahogany side chairs; A. Drummond. \$1,575  
131—Six Chippendale mahogany bedroom chairs; E. B. Aldrich. \$850  
132—Pair of quilt work sconces; Collings & Collings. \$1,000  
134—Mahogany window bench by Duncan Phyfe; L. Munn. \$600  
135—Sheraton mahogany sofa with carved back; A. Drummond. \$1,075  
136—Mahogany block-front desk, claw and ball feet; A. Drummond. \$2,600  
140—Chippendale mahogany wing-chair; H. M. Lehnman. \$850  
142—Pair of American Queen Anne walnut chairs; G. W. Brown. \$500  
145—Set of five Sheraton mahogany chairs; Mrs. G. Cary. \$550  
149—Queen Anne walnut highboy with flat top; A. Drummond. \$675

### LIBRARY SETS SOLD

American Art Association, Jan. 22—Library of the late Mrs. Ellen B. Roberts; total, \$19,559. The more important items:

- 13—"American Indians," Edward S. Curtis; L. M. Thompson. \$925  
20—"Balzac, Honoré de, Caxton edition; E. R. Gee. \$440  
52—"Boccaccio's 'Decameron'; A. J. Kohler. \$325  
63—"Browning, Elizabeth Barrett, autograph letter; Dr. H. Rice. \$400  
80—"Carlyle, Thomas, collected works; Mrs. H. I. Riker. \$340  
82—"Cervantes, Miguel de, 'Don Quixote'; J. W. Woods. \$450  
91—"Clemens, Samuel L., set of writings; C. W. Edwards. \$610  
115—"Court Memoirs by various persons; H. D. Gibson. \$450

### SALE OF DE WILD FURNISHINGS

Anderson Galleries, Jan. 18-19—Household furniture, important paintings and objects of art from the estate of the late Carl F. L. de Wild; total, \$15,607.50. The more important items:

- 296—"The Cup of Tea," G. H. Breitner; A. J. Sequeira. \$215  
305—"A Country Road," De Bock; W. Van Doon. \$190  
308—"The Sea, Pourville," Whistler; Order. \$1,450  
309—"Self-portrait," Gauguin; Scott & Fowles. \$380  
348—Large panel of early Flemish tapestry; R. J. Leik. \$1,100  
362—Set of six Louis XV walnut elbow chairs; Miss H. Counihan. (agent). \$275  
370—Large walnut library table; Mrs. W. S. Fischer. \$205  
373—Inlaid mahogany grandfather's clock; Order. \$290

### SALE OF "BROADSIDES"

Anderson Galleries, Jan. 21-22—"Broadside Extraordinary" from the collections of George R. Barrett, William E. Spalding, and other rare Americana, total \$15,175. The more important items:

- 22—"American Indians," Edward S. Curtis; L. M. Thompson. \$975  
25—"American Revolution," (pictures, maps, etc.); J. E. Moran. \$450  
71—"Broadside Letter, Boston; Rosenbach Company. \$235  
86—"Boston Tea Party"; C. R. Morley. \$625  
107—"Burgoyne's Broadside against New York; The Tuttle Company. \$450

### Auction Sales and Exhibitions

#### AMERICAN ART GALLERIES

(Madison Avenue, 56th to 57th Street)  
January 25, afternoon and evening, and January 26, afternoon—The collection of antique sculptures, primitive paintings, early tapestries and Renaissance furniture of C. & E. Canessa. On free view from Jan. 19.

January 29, evening—Colored lithographs by Currier & Ives and paintings of famous horses from the collection of William Hoegg, of New York, and other sources. On free view from Jan. 25.

January 28, 29 and 30, afternoons—Japanese carved ivories, Chinese porcelain, Oriental necklaces in precious stones, stained-glass panels, tapestry panels and crystal balls of divination, the property of the late Frederick R. Kaldenberg, and L. J. Lippman. On free view from Jan. 25.

January 30 and 31 and February 1, evenings—The Herman LeRoy Edgar collection of first editions of . . . M. Thackeray, the Charles B. Eddy collection of first editions of Joseph Conrad and other first editions. On free view from Jan. 25.

January 31 and February 1 and 2, afternoons—Period furniture, porcelains, metalwork, textiles and tapestries from the collection of Joel Koopman, of Boston, Mass. On free view from Jan. 26.

February 5, afternoon and evening—Part III of the late William F. Gable collection comprising historical and literary autographs. Many of great importance. On free view from Feb. 1.

February 6, afternoon and evening—The private libraries of the late Colonel William Barbour and Julia Adelaide Barbour, to be sold by order of the heirs, and the library of the late J. G. Ward, sold by F. L. Ward, administrator, including library sets of noted authors, many in fine bindings; art and illustrated books, etc. On free view from Feb. 1.

#### ANDERSON GALLERIES

(Park Avenue at 59th Street)  
January 31 and February 1 and 2, afternoons—Heirlooms and antique objects of art collected by Cornelia S. R. Miller, of New York. On public exhibition from Jan. 24.

#### BROADWAY GALLERIES

(1692, at 53d St.)  
January 31 and February 1-2, afternoons—Furnishings, art works, etc., removed from homes on Park Ave. and Riverside Drive. On view beginning Jan. 28.

#### CLARKE'S GALLERIES

(42 East 58th Street)  
January 24, 25 and 26, afternoons—Textiles, furniture, ceramics, glass and tapestries, the property of an English collector, with additions from other sources. On free public view. February 1 and 2, afternoons—Textiles, the property of Arthur Blackborne, of London; brocades, damasks, Van Dyke points, a Paisley shawl made for Queen Victoria, etc. On view Jan. 30-31.

#### PLAZA ART AUCTION ROOMS

(5 East 59th St.)  
January 30 and 31—Collection of paintings belonging to Mrs. John C. Tappin and the estates of Katherine Christopher and Thomas Moynan. On public exhibition beginning Jan. 28.

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**BUDDHIST STATUARY  
AND PICTURES SEEN**

Ancient Works of Great Beauty at  
Yamanaka's Galleries — Paint-  
ings Depict the Buddhist Hell

An exhibition of ancient jade and Buddhist art has been arranged by Yamanaka, No. 680 Fifth Ave., which will extend through the month of February. This exhibition brings together some ancient pieces of great beauty, chief of which is the standing marble figure of a Bodhisattva in life size which dates from the T'ang dynasty (618 to 905 A. D.).

This statue is the most comprehensible to western eyes for there are unmistakable traces of Greek influence in it, an influence which resulted from Alexander's conquest of India. There is the grace and rhythm of line, the suggestion of movement which is typical of Greek art even though the spirit is purely Oriental. It comes from a temple in Shansi and although without head or arms is so beautiful that the loss is not felt.

Another important piece of sculpture is a black marble statue, once polychromed, of Kwan-yin, the Queen of Heaven, which is thoroughly Chinese in manner, also dating from the same dynasty. This comes from Honan province. There is a decorative tablet which must be mentioned for its beauty, a block of stone about two feet long carved in high relief with four Bodhisattvas as musicians. The soft grayish and blackish patina is very fine and enhances the beauty of line in the flowing robes.

Of the paintings there is a series of ten depicting the ten kings of Hell sitting in judgment and showing the tortures of the condemned with a variety which rivals Dante. There is also a Sung painting after one by the great T'ang master, Wu Tao-tzu, the subject being Kwan-yin.

There are other Sung and Ming paintings, and two examples of Japanese; among the other sculptures are a gray marble shrine (T'ang dynasty), some Indian and Cambodian heads, a memorial Buddha with figures of the sixteen donors just as we are accustomed to find them in our own early religious paintings.

A collection of Han jade is also shown, Han not referring to the dynasty but to jade used for burial purposes. There are examples from Chou to Ming, a greater part of the exhibits coming from the Tuang Fang collection.

**Hermine David's Paintings**

Hermine David, the wife of Jules Pascin, is seen for the first time in New York exhibitions with a group of paintings at the Brummer Galleries, to be shown until February 2. Her medium is oil although at first glance many of her works appear to be in tempera.

For their quality and their nice relations of tone values her landscapes repay study and occasionally there is a distinct emotional appeal coming out of pure romanticism of spirit—as in a happy impression of road at the base of the hill which, without being the least "abstract," is as far away from the actualities of time and place as may be. There is a dream-like quality about it, and also the "Gray Sunday" which is quite another thing from the cool considerations and clever balancings of other landscapes and city scenes which seem to divide themselves into a well marked group.

Here is her "Scandal at Passy" whose title seems one of those intentional misnomers to direct the attention deliberately from the interesting composition and play of light over the whole toward two little insignificant figures which might as well have been left out.

**Cizek Pupils Exhibit in Brooklyn**

The work of the Viennese children from Professor Cizek's school, shown at the Art Center and the Metropolitan Museum is now at the Brooklyn Museum with a very important addition in the form of the work of older children which has just passed through the customs. There are a number of ventures into the abstract by young artists, from fifteen to twenty years old, who have not seen the work of the Cubists. Dr. John Kohler, who is Dr. Cizek's personal representative in this country, will superintend the exhibition and is also arranging for its showing with various schools and art classes over the country.

**SEVEN IN WHITNEY  
STUDIO CLUB SHOW**

Painters Whose Exhibition in  
Paris Was Discussed by French  
Critics Display Pictures Here

The paintings of Charles Demuth, Walt Kuhn, Nan Watson, H. E. Schnackenberg, Eugene Speicher, Charles Speicher, Charles Sheeler and Adian Tucker which have just returned from being shown in Paris at the galleries of L'Art et l'Esprit, are on exhibition at Mrs. Whitney's studio, 8 West 8th St., until the first of the month.

This display, like the "Overseas Exhibition" seen at several European cities by Mrs. Whitney two years ago, will probably meet the charge or not being important enough to represent us before strangers, although quite interesting for home consumption. The foundation of this criticism is not in the fact that the pictures are not stimulating and worth while, but in our anxiety to appear well in the capital of art, a capital in which we have little prestige. No matter what is chosen to represent us there, the majority will think they could have made a better selection.

The present exhibition does not appear to be ambitious in the way of wide representation, but much is gained in giving each contributor an opportunity to be seen in four or five examples. This knits the exhibition together and makes a compact group which avoids confusion of effect. The pictures have been shown in New York before and so hardly need individual comment, but it may be said that Eugene Speicher is the figure painter of the group, with three examples; Allan Tucker the landscapist, with four or five, while H. E. Schnackenberg and Nan Watson make contributions mainly in the field of still-life.

Sheeler, Demuth and Kuhn are seen in a greater variety of aspect, the two former in line trim as to the importance of line, and the latter with a head which gives the French critic who likens him to Van Dongen some excuse for saying so, although the comparison seems unfounded to those who know the complete Kuhn.

Reviews of this show in Paris appeared in THE ART NEWS of Dec. 8 and in that of Dec. 29.

**Paintings by Maurer**

Paintings by Alfred Maurer are shown at the Weyhe Gallery No. 794 Lexington Ave. These are part of the work of the past ten years which Mr. Weyhe has recently purchased entire from the artist.

Sherwood Anderson writes an appreciation of the artist in which he expresses his admiration for the "strange, half mystic wonder of reality" which he finds in Maurer. "Life twisted," he writes, "beaten down, perverted often enough, life as it is—in young girls in the back streets of cities, in tired out old women—life everywhere having its wonder moments, this poet has caught." Although his figures may provoke dislike, for they are difficult to understand, there is a green landscape, a recent one, which in its play of green with sunlight will surely please even those who have the slightest penchant for unconventional expression.

**Illustrators Hold an Exhibit**

The annual exhibition of the Society of Illustrators is held at the Art Center until Feb. 2. About fifty or sixty of the leading American illustrators are represented, including Charles Dana Gibson, Dean Cornwell, John LaGatta, C. Allen Gilbert, George Bellows, C. B. Falls, Harvey Dunn, John Alonzo Williams, Grant Reynard, Thelma Cudlipp Grosvenor, Ethel Plummer, James Montgomery Flagg, M. L. Bower, M. W. Barney, H. J. Lee, James E. Allen and Barksdale Rogers. The work shown covers many mediums, including oil, water color, black-and-white and pen-and-ink.

**Color Work by Students**

Students in the class of Kimon Nicolaides are exhibiting at the School of Design and Liberal Arts until the end of the month. Most of the work is along the line of color experiment and there are some interesting figure subjects treated from this point of view by Katharine Starr, Oronzio Gasparo, Eleanor Josephthal, Antoinette Schulte and Rachel Smith. There are also some Japanese prints from the collection of Miss Irene Weir.

**DUVEEN BROTHERS**

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TAPESTRIES OBJETS d'ART

PARIS

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**JAPANESE PAINTERS  
AT THE ART CENTER**

Fifty Sufferers from the Earth-  
quake Have a Display of Work  
in Both Old and New Styles

Fifty Japanese artists who were sufferers in the recent earthquake are represented in an exhibition of paintings at the Art Center until Feb. 2. The exhibition was brought to this country by Hiroshi Yoshida, who is head of the 'Iaiheiyo Art School in Tokio. He has been in this country before and is represented in the Boston Museum, the Corcoran Gallery, and the Detroit Institute.

The pictures are on sale for the benefit of the artists, many of whom are without funds as a result of conditions in Tokio. Builders are needed at present, not artists, and until the time comes for a demand for the fine arts, these painters will face a severe struggle. Some of the artists represented besides Mr. Yoshida and his wife are Shinzo Kawai, Massawo Takamura, Tatsumi Matsumura and Hachiro Nakagawa.

Many of these men have studied in Paris and their paintings in oil on canvas are in the European manner. There are also paintings on silk in the traditional style, so there is an excellent opportunity to compare the old and the new art of Japan. The landscapes in the new style include a painting of cherry trees in bloom on a hillside by Yoshida which is a nice piece of color and, like most of those in the European style, shows no awkwardness in handling an unfamiliar medium.

There is also a painting of the burning of Tokio made by some artist who kept his wits very much about him in the presence of the disaster.

**Kaldenberg's Carved Ivories**

and Oriental Objects on Sale

The collection of the late Frederick R. Kaldenberg, well-known dealer in Chinese porcelains, carved ivories and other Oriental art, who had an international reputation as a carver and who was one of the few ivory carvers in this country, was placed on exhibition at the American Art Galleries on Jan. 25 and will be sold on the afternoons of the 28th and 29th.

The collection includes Japanese carvings of the Emperor Meiji, Count Okuma, Admiral Togo, General Nogi, Baron Shibusawa and General Kuroki, and some owned by Yuan Shih-Kai and others. The Chinese porcelains comprise blue and white pieces, among which is a grand garniture of five pieces which has been exhibited at the Metropolitan Museum.

There are sixty-six Oriental necklaces of jade, aquamarine, hematite, coral, goldstone and turquoise, including several mandarin necklaces that will attract the eye of the general public, and snuff bottles, of which a large number are of rock crystal, jade, coral, amethyst, agate and other hard stones.

Among the miscellaneous objects is a Normandy brass cider carrier, a Russian brass samovar with chimney, which is rather unusual, a few antique stained glass and tapestry panels, marble pillars, and fine crystal balls of divination.

**Southern Artists to Exhibit**

SAVANNAH—The fourth annual exhibition of the work of Southern artists under the auspices of the Southern States' Art League will take place at the Telfair Academy of Fine Arts in Savannah, from March 2 to April 5. The jury of selection is composed of Eliot Clark, Roderick Mackenzie, William P. Silva, Chris Murphy and C. H. Webb. Miss Elizabeth Beckwith of the Telfair Academy is chairman of the committee on hanging.

**Sir James Wingate Resigns**

DUNDEE—Sir James Lawton Wingate has resigned the presidency of the Royal Scottish Academy on account of ill health. Sir James, who is a distinguished landscape painter of the old school, is nearly eighty years of age.

**P. JACKSON HIGGS**

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## THE ART NEWS

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## GRAPHIC ART BARRED

If the action of the National Academy of Design in barring black-and-whites from the forthcoming annual exhibition means that this is to be a permanent policy of the institution, then the Academy has made a regrettable and ill-advised change. Until Joseph Penell exercised the influence of his reputation as an etcher and lithographer on the Academy Council a few years ago to the end that the Academy Room in the Fine Arts Building became devoted to black-and-whites, the graphic arts held no place in the exhibition policy of the National Academy. It officially honored graphic arts men by electing them Associates or Academicians, however, thus presenting the paradox of accepting these men as members while denying them opportunity to show their work.

Unquestionably the Academy shows gained by the inclusion of the black-and-whites, both in the principle it represented and in popularity. The Academy Room no longer was referred to as "the morgue." The change was a vital thing in the life of the Academy, since it showed a catholicity of spirit towards all forms of art.

Whether the question of profits from sales has entered into the question we have no means of knowing, although the small prices obtained from the sale of the average black-and-white, with the consequent minute commission, may have determined the Academy Council to abandon this admirable feature of its shows. The very nature of the National Academy would make it appear that a truly representative and all-round exhibition of the arts is much more its complete function than the matter of sales. It is to be hoped that the exclusion of the graphic arts from the annual exhibition of 1924 does mark a permanent policy of the Academy.

## AN IRRECONCILABLE

Art to the United States government is one of those "entangling alliances" against which Jefferson warned us after Washington had urged his fellow countrymen against any "permanent alliances" with foreign nations. Art is a foreigner to Uncle Sam, who never has any official intercourse with that Muse, although, once in a while, he shuts his eyes and gives a commission to some painter or sculptor. Later on he opens his lids and regards the resulting work with an air of "Now, look at the darned thing!" To Uncle Sam art is immoral. His attitude towards it has much of the same spirit

as his consort, Columbia, who since the passage of the Eighteenth Amendment openly declares "lips that touch liquor shall never touch mine."

But now the National Gallery Commission in Washington, backed by all the influence of the American Federation of Arts, has instituted a movement to change Uncle Sam's viewpoint toward art. It proposes to ask him to stop being so provincial and to spend money enough for a proper National Gallery of Art in Washington on a site already allotted for such a building.

Uncle Sam may be deaf to the voice of art as a Muse, but his ear is always close to the ground when woman speaks as a voter. In view of the enormous proportion of women members in the American Federation of Arts their voices raised in appeal for a National Art Gallery may be listened to by Uncle Sam with favor. Art the Muse does not count in the balloting on Election Day, but the members of the Federation do. Maybe they will convince Uncle Sam that he would better stop being the world's only irreconcilable in art and give his countrymen a real national gallery and not a half-portion institution such as art suffers and endures in Washington now.

## ART PALACE TO WIN?

Judging by what transpired in the City Hall on Tuesday at the public hearing regarding the building of the art and music group at the southern end of Central Park, the opponents of the plan have their work cut out for them if they expect to carry their objections to a finality. Acting Mayor Hulbert gave practically all day to the hearing, listening first to those who favored the plan and then to those who opposed it. Moreover he took the same degree of interest in the proceedings as Mayor Hylan did before he became ill, and virtually issued a challenge to the objectors to produce a suggestion for a site that would be practical and within the city's means at a meeting to be arranged between City Chamberlain Berolzheimer and those protesting against the erection of the art and music group as an "invasion" of Central Park. He also made the heartening statement that one man had indicated his readiness to contribute \$5,000,000 to the \$15,000,000 which it is estimated the group of buildings will cost.

Harry W. Watrous, president of the National Academy Association, and Mrs. John W. Alexander, president of the School Art League, spoke in favor of the plan, as did Otto H. Kahn, Felix Warburg, Henry W. Taft and Joseph P. Day. A fresh ally to the movement appeared in organized labor, its spokesman being Peter J. Brady, this being the first time in our memory that organized labor has taken its proper place in the fostering of the arts by the city. Opponents to the plan, which included Richard Welling of the Municipal Arts Society and Clarence Fowler of the American Society of Landscape Architects, made no progress against the municipality's scheme at the hearing, but were promised an opportunity to confer with City Chamberlain Berolzheimer at a future date.

Mr. Berolzheimer indicated his feelings in the matter when he told the objectors not to "bring any ten or twenty million dollar sites with you; we have plenty of them already." Acting Mayor Hulbert had reproached the protestants for "asking us to put the buildings somewhere else, but when we ask where you say you haven't thought of any place." If determination on the part of the municipal authorities means anything, it begins to look as if New York were to have at last an exhibition building worthy of its high place in national art.

## Colbert, Indian Artist, in Paris

PARIS—François Overton Colbert, the last chief of the Chickasaw Nation of Oklahoma, whose Indian name is Redfeather, is now working in his studio in Paris. Colbert is the son of Holmes Colbert of Durant, Bryan county, Oklahoma, and a grandson of Frank Overton, former governor of the Chickasaw Nation.

## Corcoran Biennial Sales, \$60,000

WASHINGTON—At the Corcoran Gallery's Biennial exhibition, which closed Jan. 20, the sales amounted to \$60,000.

## A Portrait at the Miniature Show



"MRS. KENNETH MacNEIL" Miniature by MARY McMILLAN  
In the Twenty-fifth Annual Exhibition of the American Society of Miniature Painters  
at the Ehrich Galleries

A reddish background contrasts with the tender tones of this miniature portrait.

## STUDIO NOTES

John Young-Hunter has gone to Buffalo where he will exhibit at the Albright Galleries.

Charles Vezin has bought the home of Guy C. Wiggins in the village of Hamburg near Lyme for his summer studio.

Alfred Stieglitz, known for distinguished work in photography and for several years owner of a small gallery at No. 291 Fifth Ave. devoted to Post-Impressionist art, has been awarded the Progress medal of the Royal Photographic Society in London, hitherto given only for scientific achievement.

Theodore J. Morgan's painting "An Author's Garden," depicting Wilbur Steele's home at Provincetown, has been purchased by Dr. Charles Bliss.

A reproduction of a winter scene by Alice Judson was used on the cover of *The Woman Citizen* for Dec. 29. A portrait of Miss Judson by May Fairchild appeared in the same number.

The bust of ex-Premier Lloyd George, presented to the Waldorf-Astoria by the women's committee of the Sulgrave Institution, was unveiled in the east room suite, where it will be permanently placed. Miss Yan McLeod, the sculptor, made the presentation.

L. P. Franck is an American artist who follows the now well-known custom of hanging up his recent work in the Café du Parnasse, in the Latin Quarter of Paris. He has two pictures in the present show, a still-life and a figure.

Martin Borgord and Clifford Snyder are spending the winter on the French Riviera.

Jane Peterson is going to Montreal this week but will return in time for the opening of her exhibition at the Ehrich Galleries on Feb. 4.

Emil Gruppe sold fourteen of the thirty pictures in his recent exhibition at the Metropolitan Galleries.

Ernest Haskell has gone on a trip to California with A. G. Dunthorne of the London firm of that name for the purpose of making etched plates of western subjects. Mr. Dunthorne is planning to hold a one-man show of Mr. Haskell's etchings and also one of Childe Hassam's at his London galleries.

Robert Vonnob sold last week two large new canvases which had never been exhibited. He has just completed a portrait of Henry W. Biddle, one of the directors of the Insurance Company of North America, to be hung in the company's building in Philadelphia.

Charles P. Gruppe is in Chicago where he is holding an exhibition.

The Brooklyn Museum has purchased Emil Fuchs' etching, "Saraband," which appeared in the recent exhibition of the Brooklyn Society of Etchers.

Lawton Parker's "An English Girl," the painting presented by the artist to Kearney, Neb., during the home-coming festivities in September, has been formally unveiled in the public library. The presentation was in memory of the artist's parents.

## OBITUARY

## JAY HAMBIDGE

Jay Hambidge, illustrator, painter and lecturer, died in Roosevelt Hospital, New York, Sunday night, Jan. 20. He was stricken with apoplexy while delivering a lecture to art students and was taken at once to the hospital, where he succumbed a few moments after his arrival.

Mr. Hambidge was born in Simcoe, Canada, Jan. 13, 1867. He studied at the Art Students League in this city and as a pupil of Chase. For years he devoted himself to illustrating. His intensive study of the work of the Greeks finally led to his beginning about twenty years ago to search for the secret of their skill in design, their unerring sense of proportion. The result was the theory of dynamic symmetry, now universally associated with his name. In 1920 he published his theory in a book, in which he maintained that the secret he had sought lay in "measurements of areas" rather than in linear measurements. The work received worldwide attention.

## ARTHUR CLUTTON-BROCK

Arthur Clutton-Brock, art critic, is dead in London at the age of 55. *The Times* says of him that he was "a critic of art and letters and an essayist of remarkable range and power." At Eton he won the English Verse Prize in 1887. He studied later at Oxford, and for ten years was a practising lawyer. He wrote for various papers before 1908, when he joined the staff of *The Times*. He was the author of several books, one of which was "Shakespeare's Hamlet."

## CHRISTIAN SKREDSVIG

Christian Skredsvig, Norwegian painter, died at Christiania at the age of 70. He was a member of the Société d'Arts of Paris.

## Sales at Women's Exhibition

The exhibition of small paintings, miniatures and sculptures held by the National Association of Women Painters and Sculptors last month at the Ferragalleries proved successful in the matter of sales. Works were sold by Louise Allaire, Ruth Anderson, Harriette Bowdoin, Fern Coppedge, Ann Crane, Elizabeth Freedley, Esperanza Gabay, Alice Gardin, Elizabeth Hardenbergh, Sara Hess, Mary W. Hubbard, Harriet Lord, Bertha Menzler Peyton, Jane Peterson, M. Elizabeth Price, Maria Streat, Mabel R. Welch, Lindsey Morris Sterling, Ursula Whitlock and Julia Wickham.

## Painting by Brush Is Sold

George de Forest Brush's Indian painting, "Out of the Silence," has been sold to a New York collector by the John Levy Galleries. The canvas, which shows an Indian hunter shooting an arrow at a flock of waterfowl from his birch-bark canoe, was formerly owned by John B. Hayward of Dayton, Ohio. The picture was reproduced in *International Studio* in the December, 1922.

BEGIN CAMPAIGN FOR  
NATIONAL GALLERY

American Federation of Arts and  
National Academy of Design  
Ask a Federal Appropriation

A National Gallery of Art, housed in an adequate building in Washington, is the objective of a national campaign launched by the American Federation of Arts, with 350 chapters located in all parts of the country. The Council of the National Academy of Design has passed resolutions indorsing the project.

Unlike the capitals of many other nations, Washington possesses no great building for an art gallery. Nor has the American Congress ever appropriated funds for the erection of such a building or for the acquisition of paintings, sculpture and other objects of art. Paradoxically, there is a national gallery of art, owned and possessed by the government in Washington—rather, the nucleus of a national gallery. This collection, the growth of many years, came into the possession of the government through the donations of private American citizens. It is valued today at \$5,000,000.

Part of this collection is on exhibition in one of the buildings of the Smithsonian Institution group—the Natural History building. From a central portion of this structure there have been ousted ethnological exhibits, and wall space given to paintings of the National Gallery. But the space is all too small. Today there are valuable paintings and other objects of art packed away, impossible of public exhibition because of lack of space.

Two steps have been taken, however, which give promise of favorable action for a building for the National Gallery. The first was the passage of an act by Congress which set aside a site—on ground already owned by the government—for the desired building. Under this act the gallery building is to be located in the Mall, near the other buildings of the Smithsonian Institution, which is the custodian of the National Gallery of Art. This action was taken by the Congress at its last session.

The second step, taken within the month, was the decision of the National Gallery Commission, appointed by the board of regents of the Smithsonian Institution to organize and promote the work of the National Gallery, to obtain architects' plans for a National Gallery building. At the annual meeting of the commission here Dec. 11 it was announced that \$10,000 had been privately subscribed to pay for these plans. The National Gallery building will thus be visualized for the first time so that members of Congress, which should make the appropriations for the construction of the building, may see what is proposed.

In the legislation providing a site for the National Gallery building, the regents of the Smithsonian Institution were authorized to prepare preliminary plans for a "suitable fireproof building with granite fronts for the National Gallery of Art." But the act also provided that the building was to be erected, "when funds from gifts or bequests are in the possession of the said regents."

"It is inconceivable," says a statement issued by the Federation of Arts, "that the government of the greatest and wealthiest nation in the world should go with its hand outstretched, seeking funds from private citizens to erect a suitable building to house its art treasures."

"It is estimated that it would cost \$7,000,000 to build the proposed home of the National Gallery of Art—a cost amounting to between 1 and 2 cents per capita when divided among the population of the United States. A sum, by the way, which would be taken but once from the coffers of the government."

"The material development of the United States must be supplemented with the culture which characterizes the highest civilization if America is to take its proper place among the nations of the world and the American people are to attain the state of enlightenment to which they should aspire."

The National Gallery Commission is composed of Gari Melchers, Herbert Adams, Edwin H. Blashfield, Edward W. Redfield, James E. Fraser, Dr. William H. Holmes, director of the National Gallery; W. K. Bixby, St. Louis; Joseph H. Gest, Cincinnati; Charles Moore, chairman of the Commission of Fine Arts, Washington, D. C.; James Parmelee, Washington and Cleveland; Herbert L. Pratt, New York; John E. Lodge, curator of the Freer collection; Frank J. Mather, Princeton; A. Kingsley Porter, Cambridge, Mass.; and Joseph Breck, assistant director, Metropolitan Museum.

The commission appointed a subcommittee to oversee the preparation of plans for the proposed building for the National Gallery, consisting of James Parmelee, chairman; Charles D. Walcott, secretary of the Smithsonian Institution; and Dr. Charles Moore.



# JAMARIN

## RARE ART-WORKS & OLD MASTERS

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PARIS

### SALMAGUNDI WILL SELL SMALL WORKS

In Club's Annual Auction Sale  
Pictures Will Be Limited to  
Sizes to Suit Apartment Houses

The preliminary exhibition of paintings by members of the Salmagundi Club, which are subsequently to be sold at the annual auction, opens in the club gallery today. The hours during which the show may be seen by the public are particularly generous since the gallery is open to visitors without the need of any card every week day from noon until six P. M., on Sundays from two to six P. M., and on Monday and Thursday evenings from eight to ten.

The display will continue until the middle of the second week of the show when the auction sale will begin at eight P. M. on Wednesday, Feb. 6, continuing at the same hour on Feb. 7 and 8. Club members will act as auctioneers as usual.

The auction sales are open to the public, women as well as men, no cards of admission being required. Pictures submitted are limited to two sizes, 12 by 16 inches and 14 by 14, which sizes make them suitable for modern city apartment rooms. Women were among the liveliest bidders at last year's auction.

### Body of J. S. Gelert, Sculptor, Saved From the Potter's Field

The body of Johannes Sophus Gelert, Danish sculptor, was disinterred from a pauper's grave on Hart's Island, and, through the generosity of contemporary artists, was buried in the Lutheran Cemetery at Midville, L. I., where the body of a brother lies.

Gelert died Nov. 4, last, after a long illness, in the course of which he had attempted suicide. The movement to give him a proper burial was inaugurated by George Lober, sculptor, whose studio is at 6 East 15th St. It is now proposed to erect a monument to him. Among those interested in this plan are Hermon A. MacNeil, A. Stirling Calder, Herbert Adams and Salvatore Billotti.

The Danish group on the New York Customs House and the Hans Christian Andersen group in Chicago are two of his best-known works.

### MINNEAPOLIS BUYS VALUABLE EL GRECO

Early "Christ Chasing the Money  
Changers from the Temple"  
Acquired by Institute of Arts

MINNEAPOLIS—An important painting by El Greco, previously in the collection of the Countess of Yarborough where it was catalogued as a Paulo Veronese, has been purchased by the Minneapolis Institute of Arts from an art dealer in New York. The price was not made public. The painting illustrates El Greco's transition from the Italian manner to his own creative style. The subject is "Christ Chasing the Money Changers from the Temple."

Genuine versions of this same composition are in the National Gallery, London, and in the Frick collection, New York.

### Art Works of the Late C. T. D. Crews to Be Sold in London

LONDON—Art properties collected by the late C. T. D. Crews for use and ornament in his London residence, 41 Portman Square, W., are to be sold at auction by the Messrs. Foster of 54 Pall Mall beginning Feb. 4 and continuing for the five following days, the sale to take place in the Crews residence.

The paintings and other pictures, the library, porcelains, majolica, English silver, French and Italian bronzes, the furniture and Oriental carpets collected by the late owner suggest the taste of the late Georgian period, particularly in native furniture and the drawings and paintings. Among these are canvases by Boucher, Poussin, Fra Bartolomeo, Bronzino, Pinturicchio, and Andrea del Sarto among the older men, while of English painters there are examples by Lely, Constable, Stark, Richard Wilson, J. Wright and George Morland.

There is a spinet in the collection by Johannes Hitchcock of the late XVIIIth century, a French grand pianoforte in a satinwood case painted in figure subjects, Chippendale carved chairs and Adam side tables, and a rare Italian carved and gilded cassone with painted figure subjects.

### MONETS SHOWN FOR BENEFIT OF JAPAN

(Continued from page 2.)  
sious one could find beautiful Japanese engravings, and that he was very much impressed by them.

It is interesting to note that the sympathy and attraction have been reciprocated, and that, as M. Bénédite sets forth in his preface, today Claude Monet has become in Japan a veritable cult.

One of the most striking features of this exhibition is its richness and variety. Monet never ceased in his work of artistic research, he was never contented with a mere formula. His work, from the first landscapes, which remind one of Corot, to the Nymphéas, which may be looked upon as the last bloom of his genius, is a perpetual progress. All the phases of his work are more or less represented in this exhibition, beginning with the "Young Women in a Garden," executed in 1867; taking in "La Maison Bleue" (Holland), 1870, a delicious little landscape of a period of which there are only rare examples; the famous "Gare St. Lazare"; then the Giverny period "The Poplars," "Etretat," "Belle-Ile," "Les Meules," "La Cathédrale," and finally "The Thames," and in this last suite he perhaps attains his highest point. Then we have another Giverny period when he achieved the unforgettable "Nymphéas," in which all the beauty of the heavens and the earth are repeated in the little Japanese pond in his garden.

As the thirty pictures that are to go to Japan were not mentioned in the catalogue, and I wanted to bid them a last farewell, I asked the representative of the Petit Gallery to point them out to me, and I learned that they were those in old frames. These frames were extremely beautiful, and had been chosen with a care that did honor to the taste of Mr. Matsukata and his advisers. The greater number of the other paintings in the exhibition are in modern frames, which certainly do not compare favorably with the others. This exhibition proves not only the great importance that attaches to the choice of the frame in the presentation of a picture, but also how happily Impressionism, that for a long time was accused of being crude, is linked up with Classicism. Certain of the Nymphéas seem painted to decorate a Louis XV boudoir with its slightly faded tones, and some of the hardy still life studies would go quite well in the paneled walls of a Louis XIV dining-room.—H. S. C.

### Critical Historian Is Having Penn's Portrait Made to Order

PHILADELPHIA—Dr. Albert Cook Myers, historian, who is at work on a fifteen-volume compendium on William Penn, declared recently that the portrait of Penn by Violet Oakley in the State Capitol at Harrisburg is wholly inaccurate. "Penn was not old and not fat when he founded Pennsylvania, but slender, stalwart and thirty-eight years old," he said. Dr. Myers also characterized the giant statue of Penn on top of City Hall as absurd.

The portrait by Benjamin West, court painter in the time of George III, used the style of that period for Penn's clothing, two generations out of fashion. In the case of the Abbey portrait with its long flowing wig, Penn himself states that he never wore any but a short, closely curled wig, Dr. Myers says. He has engaged an artist to paint a portrait of Penn that is correct in physical and sartorial detail.

### Women Artists to Dine

The annual dinner of the National Association of Women Painters and Sculptors will be held tonight (Jan. 26) at the Hotel Brevoort. The following guests of honor have been invited: Julia Arthurs, Walter Clark, Rachel Crothers, Florence Easton, William Henry Fox, Charles W. Hawthorne, Malvina Hoffman, Fannie Hurst, Otto H. Kahn, Italo Montemezzi, Frederick Price and Elinor Wylie.



Young Diana by Janet Scudder

### GRAND CENTRAL ART GALLERIES

GRAND CENTRAL TERMINAL  
15 Vanderbilt Avenue New York

### LONDON

One has only to study the physiognomy of Mr. Jacob Epstein to note that he is of the type that can keep its own counsel. Accordingly an air of mystery attaches to the details of the exhibition of his sculpture which is to take place at the Leicester Galleries at the end of January, and which will include twenty-four new works. Previous exhibitions at these galleries have given us the much-discussed "Christ" and the even more controversial "Venus"; this year it is predicted that it will be a colossal bronze figure of a male angel which is to provoke criticism. As usual a number of portrait busts will be shown.

It is just a hundred years since the National Gallery was founded with less than forty pictures. Since then it has multiplied that figure by a hundred, and has continued to multiply also the number of its visitors right up to the date on which its trustees decided to increase the proportion of paying days. This policy has had the effect of discouraging public interest and it is suggested that the centenary be marked by the abolition of the unpopular payment.

At the Independent Gallery, Grafton Street, is now being held an exhibition which gives one renewed hope for the future of home-grown art. It consists of drawings by the pupils at the Dudley High School, who are being taught on specialized lines by the artist Marion Richardson. Her theory is that the desire and the ability to seek expression in drawing are inherent in every child but that these are as a rule totally extinguished by the cut-and-dried methods of our art schools. It was Roger Fry who first originated the cult of the child artist and found in juvenile works, when untroubled by artistic dogma, an expressiveness which fails to characterize the adult's work. One would not expect that the town of Dudley, which is situated in the heart of the Black Country, would prove stimulating to the artistic imagination, yet these drawings, the subjects of which have been mostly evolved by the children themselves, show this quality in the highest degree. In a way, the teaching given is more of a negative than a positive kind, for its success has depended very greatly on the absence of any ready-made formulae. Encouragement in developing suitable mental pictures for translation onto paper and a criticism of attempts made to achieve the translation form the most positive part of the tuition. Some quite remarkable futuristic effects are produced in such drawings as that of "The Evening Paper" where various figures are depicted against a background of houses, absorbed in assimilating the news in the newspapers vended by a small boy in the foreground, and in that of "Houses by Moonlight," where the true quality of light has been skilfully conveyed by the least hackneyed of methods.

R. Ihlee is an artist who has developed his own individual methods in art and is constantly experimenting in them.

THE collection of original sculpture by prominent Americans in our Galleries is rich in symbolic examples suitable for presentation to retiring directors and officers of corporations and organizations.

At the New English Art Club exhibition he is showing what he can make of a subject like "A Nocturne, Biskra," a theme which makes different demands upon his art than that usually chosen by him. Mr. Ihlee's palette, though by no means extensive in its range and gradations, is rendered curiously subtle and expressive by reason of the emotional effects which are obtained throughout by juxtaposition and contrast. But perhaps the most arresting thing in the show is the Tonks "Posthumous Portrait of Mr. and Mrs. John Scott Oliver," in which the very atmosphere of mid-XIXth century English life seems to be embodied. It is not often that one finds a really interesting portrait study developed from records rather than from actuality, but the artist seems in this case to have been in no way hampered by his circumstances. It is the fashion just now to speak of the "New English" as a club that has seen its best days, produced its various shining lights, and is now declining into a comfortable obscurity. But when we still find on its walls such contributions as those sent by Wilson Steer (one of its founders), Sir Charles Holmes, and Muirhead Bone, we need, I think, have no misgivings as to its present value.

Small galleries are establishing themselves in all sorts of unexpected places. The Redfern Gallery occupies premises formerly belonging to the well-known modistes of that name. At present it is occupied with the water colors of J. Blair Leighton, an artist who has a feeling for rhythmic line and represents the English landscape with full appreciation of its distinctive effects of light and shade. —L. G. S.

### BERLIN

The Kunsthaus in Zurich is preparing a large exhibition of works by Lovis Corinth, German master of Impressionism, to be held in the Spring. The exhibition will comprise 180 canvases and all the artist's etchings. At Langs, in Berlin, the artist's wife, Ch. Berend-Corinth, will exhibit drawings, etchings and water colors.

A movement intending to unite the different artistic societies in Berlin in a representative show is gaining ground. The coming exhibition in 1924, the Grosse Berliner Kunstausstellung, will combine in the huge halls of the Glaspalast not only, as usual, the Berliner Künstler and the Novembergruppe, the extreme groups of the right and left wing, but also the Freie Secession and the Berliner Secession, which represent modern, though not radical modernistic tendencies. The idea is to give a comprehensive review of modern German art.

German newspapers and magazines are commenting favorably on the reception of the exposition of German modern art in the Anderson Galleries in New York. Among other reports, that of Mr. Peyton Boswell in *The New York American* is cited as showing the best comprehension of the very core of these manifestations. The selling of a large number of objects is very satisfactory from several viewpoints. —F. T.

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## PITTSBURGH

Sir Joseph Duveen has arranged a collection of a score of early Italian paintings for the Gillespie Gallery.

"Pittsburgh not only is weak in Italian paintings but they are non-existent," says Penelope Redd in the *Post*. "We have no official collection, nor have Pittsburgh amateurs been particularly interested in the acquisition of the source of modern painting. We have representative, even enviable, examples of old Dutch and English paintings, but we are lamentably impoverished in Italian works. Therefore, Sir Joseph arrives in the role of benefactor."

In his exhibition of forty paintings at the Carnegie Institute Rockwell Kent is represented in his first retrospective exhibition. One-half of the paintings are lent by private collectors, the others being recent pictures shown for the first time.

"Rockwell Kent is a painter highly original in invention," says Penelope Redd in the *Post*. "He is not nether or passive. He does not depend upon the restricted inner stimulus of 'imagination' but compels reality to report the vigor and beauty of life itself. He is more than a voyager intent on acquiring the sensations of far places for himself alone. He communicates the desolate and terrible that he has found in Alaska and Tierra del Fuego in the drawings and paintings that he brings with each return to civilization."

Forty-two paintings, twenty-two water colors and forty-four etchings by Frank W. Benson occupy three large galleries at the Institute. Out-of-doors subjects are depicted by the majority of all these works but there are interiors and portraits also which show the versatility of the artist.

Robert Edward Jones' designs for John Barrymore's production of "Hamlet" were shown eight times at the Alvin Theatre last week.

Joseph Birren shows landscapes and figure paintings at the Wunderly Galleries. In several canvases he depicts the charm of quaint village streets and rural settings.

Henry R. Poore's paintings at Gillespie's include landscapes and studies of the hunt, recently shown in New York.

## OMAHA

A rotary exhibition of the works of seven Canadian artists; antique sculpture from the collection of Joseph Brummer of New York, and paintings and drawings by Leon Bakst are on view in the gallery of the Omaha society of Fine Arts.

Exhibitions to follow these include a display of Chinese and Tibetan paintings from the collection of Witter Bynner, to last to Feb. 15; paintings and drawings by contemporary American and French artists, Feb. 1 to 17, and American paintings from the Milch Galleries, New York.

## NEW ORLEANS

At the Arts and Crafts Club twenty canvases painted in the Teale country and on Avery Island by Paul Froelich were shown for one week. Last spring Mr. Froelich came here from Philadelphia and visited at "The Shadows" the country home of Weels Hall on Bayou Teche. He passed six months studying the beauties of the surrounding region, and mingling with the "natives." He came to the conclusion that the famous Teche was one of the richest spots in character and subject matter for the artist in all America. His canvases picture the moss-draped oaks, the grays of the marsh lands, the blue of the salt lakes, the brilliant colors of the riot of vegetation, and the rich darkness of the skin-coloring of the Teche dwellers.

## JERSEY CITY

Paintings by Leo Charles Matzal are on view at the Bergen branch of the Public Library, to remain until Jan. 31. Portraits of Thomas F. Hatfield, librarian of Hoboken, and of Mrs. M. Singer, and a picture entitled "Russian Cap," the artist's wife's portrait, all of which have been shown at the National Academy, are included in the exhibition, comprising forty-one works. Most of the paintings are portraits, but there are landscapes painted in this country and abroad, street scenes of Hoboken, and flower studies also, which demonstrate the versatility of the artist.

## BOSTON

Thirty-one pastels by several artists are on view at the gallery of R. C. and N. M. Vose. Arthur Spear is represented by three of his beautifully drawn nudes and Louis Kronberg by three ballet studies in his best vein. Arthur C. Goodwin has several of his colorful impressions of Old Boston, including "Merchants' Row." Jean N. Oliver offers her choicest things, lyrical half-length figures, and her speaking likeness of that dean of Boston critics, William Howe Downes, who has resided in California these two years past. Lilian Westcott Hale's "Fuchias Against the Snow" is a delicate crayon of a winter landscape in which there is just a breath of color as an accent to blacks and whites of the bare trees and snow. Mrs. Hale discovers beautiful, irregular rhythms in nature which, without obvious arrangement, she organizes into strong compositions. Philip Hale's handsome "Girl in Furs" rightfully takes a place of central interest. Sarah C. Sears' largely designed floral motives, Harley Perkins' atmospheric architectural scenes, Rosamond L. Smith's well-constructed and tonal landscapes, and Lilla Cabot Perry's large and simple figure studies contribute to an unusual show.

A portrait of President Lowell of Harvard by John S. Sargent has been presented by the overseers of the college to the university collection.

Recently acquired Chinese paintings are being shown at the Fogg Museum. Also on view are architectural drawings made in France by Oliver M. Larkin.

Portraits by Arthur Paine Garratt are being shown at the Copley Gallery. This artist, well-grounded in academic art, now feels free to express himself freely in terms of idealized illustration. One is satisfied with the characterizations, and fascinated by the lovely color arrangements. At this same gallery Mrs. Nellie Little Hale Murphy is exhibiting a group of her decorative water colors.

It is Ernest L. Major's turn to have an individual exhibition at the Guild of Boston Artists. This former student of Boulanger and Lefebvre in Paris has long been one of the most popular teachers of art in Boston, and yet has found time to do a great deal of painting. One of his still lifes in this show holds up well with anything of the sort that has been shown for months in this gallery, and that is high praise. In his portraits one feels besides a firm grasp of subject an almost oriental pleasure in color. His landscapes have the intimacy of a man who loves nature deeply. Philip Little's water colors are being shown in the upstairs gallery of the Guild.

About fifty business men of Boston are attending the art classes of Miss Blanche E. Coleman, of the art department of Boston University.

Water colors by Theodore Coe and Jean Jacques Haffner are on view at the Doll & Richards Gallery, together with etchings by Ralph M. Pearson.

—E. C. Sherburne.

## MONTCLAIR

Beginning Monday evening, Jan. 21, with a reception to members and their friends, and culminating Saturday evening with a dramatic reading of Sir J. M. Barrie's famous play "Dear Brutus," the Montclair Art Museum celebrated its tenth birthday. On Monday evening an address was made by J. Munroe Hewlett, architect, on "Independence in Art Appreciation." The gift of more than fifty modern American paintings by William E. Evans, the further gift of a building to house them and other art objects, and the contributions of others for a site for that building created the Museum. The first board of trustees consisted of W. I. Lincoln Adams, William Couper, E. P. Earle, William T. Evans, James N. Jarvie, Frederick E. Kip, Henry Lang, Michel M. LeBrun, Edmond B. Osborn, Frank H. Presby, George W. Reynolds, Frederick T. Waugh, Dr. S. C. B. Watkins, Otto C. Wierum, Jr., and Solomon Wright, Jr.

The Museum has had no money from Montclair nor from the state; all its support comes from the free contribution of members and friends. During the ten years there have been about eighty loan exhibits. An annual feature has been the exhibit of paintings by artists of Montclair and vicinity. The president of the Association is Frederick Ballard Williams, of Glen Ridge. George Inness, long a resident of Montclair, where he painted many of his best pictures, is remembered in the Montclair Art Association with affection and pride. A fine bust of the artist is shown in the entrance hall and, at present, some forty of his water colors are loaned to the Museum. A by-product of his fame is the naming of the newest of Montclair's schools for him. Tea was served every afternoon during the week and the Museum grounds were illuminated each evening.

## YOUNGSTOWN, OHIO

Paintings by Edward W. Redfield were shown at the Butler Art Institute during the first half of January. Twenty canvases, most of them recent landscapes, were on view.

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## WASHINGTON

The Freer Gallery has made its first change in the hanging since the original installation. The pictures by the American artists, Thayer, Dewing and Tryon, have been taken down and the rooms filled with Whistler etchings, drypoints, lithographs and lithotints. About 160 of rare prints are included.

Some important works have recently been acquired by the Gallery, including a Jaina Manuscript of the XVth century with thirty-three miniatures in the text. They are delicately and perfectly modeled and the colors, red, blue and gold, intermingled in exquisite harmony. Three Persian paintings of from 1300 to 1500 have also been added and four Rajput paintings of the early XVIIth century.

Members of the National Association of Women Painters and Sculptors of Baltimore and Washington were the guests of the Arts Club on Sunday, when Miss Elizabeth Sawtelle was hostess. The exhibit closed on Jan. 25.

Mrs. Minnegerode Andrews recently painted a portrait of Miss Mabel Owen Wilcox, as "Cleopatra," a part she played for the benefit of the Monticello Fund. Mrs. Andrews has executed some clever silhouettes of Thomas Jefferson, John Marshall, and John Randolph, and she presented a set of these to Mrs. Coolidge on the occasion of the visit of the members of the Monticello Association to the White House.

Lucien Whiting Powell is holding an exhibition at Veerhoff's Galleries of pictures he has lately painted for Judge Lamar, who will present them to the Atlanta Museum. Mr. Powell has returned to Washington from his summer studio in Blumount, Va., and has opened his former studio at 1824 G. St.

The Red Cross in its beautiful headquarters in 17th St. has gathered a very interesting museum collection, to which a number of recent additions have been made. The Museum is now admitted to full membership in the American Association of Museums. The Curator, Miss Givenwilson, contributes an article in the recent issue of its bulletin, *Museum Work*, on the "little theatres," or group models, by which the American Red Cross illustrates its work.

Commander Lewis Painter Clephane has been elected president of the Art and Archaeology League, to take the place of Theodore J. Morgan, who has resigned.

—Helen Wright.

## LA JOLLA, CAL.

Oil and water-color paintings and pen-and-ink sketches by Allan Gilbert Cran, of Santa Barbara, are on display in the galleries of La Jolla Art Association. "Madonna and Child," "Santa Barbara Humor" and "Eucalyptus Trees," are among the paintings.

In February will be held the exhibition of work of R. Clarkson Coleman, another Santa Barbara artist, and in March will be the regular spring exhibition of La Jolla artists.

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### CLEVELAND

The special case of rare ivories and enamels in the Renaissance gallery of the Museum has received new gifts from J. H. Wade, the most prominent being a Venetian ewer of the late XVth or early XVIth century, when the art of painting enamel was at its height. Ewers like this were used for serving rose water for the fingertips of guests, and they are now so rare that they are said by authorities to be lacking in the leading English, French and Italian museums. A series of small enamel plaques in gilt, copper and champlevé enamel have also been given by Mr. Wade. The plaques formed part of a band of altar decoration and are XIVth century workmanship.

Through the coöperation of the Smithsonian Institution an educative display of examples of all forms of graphic art is being given a round of Cleveland schools and libraries, after having been shown at the Museum. Line and stipple engravings, mezzotints, aquatints, lithographs, photogravure and rotogravure prints and woodcuts are included.

The School of Art has just opened a new evening course in architecture, one in hand-loom weaving and one in embroidery, making sixteen courses offered to night students.

New water colors by Chauncey Ryder at the Gage Gallery include "The Camel's Hump," just received from the Rochester exhibition. Yates, Ranger, Enneking, Frieseke, Hobart Nichols and Walter Palmer are other artists well represented. Mr. Gage is arranging to send an exhibition of American paintings to Louisville, Ky., in March.

New gifts of Whistler prints and etchings, and two masterpieces in oil, are recent gifts to the Museum, just announced. The Whistler gifts comprise the remainder of the rare collection of Mr. and Mrs. Ralph King, who had already made a generous donation from that source. The twenty-three etchings, forty-three lithographs, a pen-and-ink drawing and many rare Whistleriana included in this latest gift make the Museum's print department now one of the foremost repositories of the work of this master. An exhibition of the lithographs, which cover the period from 1878 to 1896, has been placed in one of the galleries for a month, and with it one may see a case full of tools, stones, designs and proofs, prepared by Bolton Brown as a gift to the Museum Print Club.

"Early Morning After Storm at Sea," which Winslow Homer considered one of his greatest works, has been given by J. H. Wade. The picture, long known as "the O'Brien picture," because it was purchased from the O'Brien Brothers of Chicago, is 32x50 inches, and depicts the breezy sky and tossing sea that this American master, with a sailor ancestor's blood in his veins, painted as no one else could. It is said that he waited months, after beginning the picture, to get the original effect which had inspired him.

Homer Martin's "Wild Coast, Newport," a serene and beautiful picture of the eastern coast, is the gift of Leonard C. Hanna, Jr. Together the paintings add greatly to the Museum's permanent American collection and it is hoped that a new era in building up this department may be presaged by the two generous gifts.

The School of Art has been holding a display of students' uncriticized work, according to annual custom, and closed it Friday with the unusual feature of a public auction. Work done in vacation time or outside of school hours during the past semester, was shown, representing all departments of the school, including painting, drawing, design, sculpture, ceramics and other crafts.

William Van Dresser, illustrator and portraitist, has shown his work at several studio or club teas during the past three weeks, and will give a display at the Museum auditorium Tuesday night, when one of Mrs. Jessamine Stone Van Dresser's plays was put on under the auspices of the Sculptors' Society, both husband and wife appearing in the cast.

—Jessie C. Glasier.

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### CHICAGO

The Chicago No-Jury Society of Artists held its annual meeting Jan. 23 at 1544 East 57th St., in the Jackson Park Colony of Artists. Its second annual exhibition and drive for membership produced such financial results that over \$1,000 came into the treasury after expenses were paid. The Marshall Field & Company Galleries had extended hospitality to the organization in 1922 and 1923 and programs were printed. The exhibit of last autumn not only increased the sales of paintings but brought in new members. The No-Jury officials voted that \$1,000 be paid to Marshall Field and Company to cover the cost of handling the pictures, and now with funds still in the treasury, the society's committees are arranging for the exhibition of 1924.

Harry L. Engle, member of the Palette and Chisel Club, has been invited to paint a mural decoration back of the judge's chair in the new Juvenile Court room. The Municipal Art League, Elbert G. Drew president, pays for the decoration.

The Palette and Chisel Club has elected these officers: President, William W. Riddell; first vice president, William Molt; second vice president, Charles A. Wightman; secretary, William Wier; treasurer, James Topping, and historian, Leslie Brink. The directors are Henry T. Thiede, Otto Hake, Harry Engle and William Dory.

A collection of paintings by artists of Illinois is being taken on tour to smaller cities of Illinois, including Champaign, Urbana, the state university town; Decatur, Peoria, Rockford, Oregon, Aurora, Springfield, and other places. This exhibition is under the auspices of the Illinois Federation of Women's Clubs.

The exhibition of the month at Ackermann's includes a series of paintings illustrating music by Miss Jessie Bayes, of London and bronzes by Gilbert Bayes.

Carson Pirie Scott and Company's picture galleries have sold an important canvas, "The Big Ledge," painted by Henry W. Ranger on his last visit to Mason's Island. A landscape by Metcalf has been sold to a private collector.

Fred Grant is exhibiting decorative compositions at Carson Pirie Scott & Company's.

Wilson Irvine has sent a number of European paintings for a one-man show at the same galleries.

Ossip Linde has paintings at Carson's to group with the few of the early arrivals from Wilson Irvine. Mr. Linde will have a one-man show later in the season.

### DAYTON

Reproductions in color of the series of nine murals by Violet Oakley in the Senate Chamber of the Pennsylvania Capitol are on view at the Dayton Art Institute. "International Understanding and Unity" is the title of the series, which were executed in 1912 during the Balkan wars. Reproductions in full color of these nine renderings together with fifteen other paintings and sixty-six illuminated plates of historical titles and notes, will be shown in the little gallery of the Art Institute daily until Feb. 10. The entire series of ninety plates in full color has been named "The Holy Experiment."

### KANSAS CITY

The Art Institute is exhibiting until Feb. 1. paintings by Walter Ufer. "Noon," "The American Desert" and other Taos scenes are among those shown.

The Institute has appointed a number of committees for conference with other institutions for the best methods of the advancement of art in a community. The committees include A. R. Jones, Melville Findlay, Conrad Hug, Carl Smalley, W. C. Whitfield, A. A. Cummings, W. D. Wright, Willard Elliot, H. M. Slaughter, H. H. Belt, C. F. McGuire, Nellie Snead, Edna Marie Dunn, J. A. Lehman, A. W. Satterfield and George Cartlich.

Russell Plimpton, director of the Minneapolis Art Institute; Frank V. Dudley and Oliver Dennett Grover compose the jury of selection and award for the Mid-Western Artists' exhibition, to be held at the Art Institute during February. Paintings and decorative arts by artists from Kansas, Missouri, Oklahoma, Colorado and Nebraska will comprise the exhibition. Medals and purchase prizes amounting to \$500 will be awarded.

John D. Patrick, instructor in portrait painting at the Art Institute has completed the portrait of the Rev. Charles R. Nesbit, of Central Presbyterian Church.

Kansas City, Kansas, is planning a drive for an art institute for that city, its name to be the Wyandotte Art Institute. Artists have organized a club to work for the institute. Albert Dunwall is president. A sketching class will meet each Sunday afternoon. James Fitzgibbons will act as instructor.

Mrs. Massey Holmes has a one-woman exhibition of paintings at the Findlay Galleries.

The current exhibition at the Art Institute opened on Monday evening, Jan. 7 with an informal reception. Mr. and Mrs. Hovsep Pushman and Walter Pach were out-of-town guests. The display of Pushman's work includes oils with a thrilling glow of color, mainly of Armenian subjects. Sculpture by Bessie Potter Vonnoh is also shown. The figures are full of the joy of life in its finest sense.

Mrs. E. H. Haynes, of Salina, Kan., and Denver, is having a show at the Hug Galleries. She is an Englishwoman but has spent the past four years in the Western states and her pastels reflect with sincerity the coloring and spirit of the Western mountains. Two portraits are also shown.

### BUFFALO

Mr. and Mrs. John Young-Hunter were present at the opening, on the evening of Jan. 19, of the exhibition at the Albright Art Gallery which includes a group of portraits by Mr. Young-Hunter. Other features of the display are a group of paintings by Louis Kronberg, and collections of paintings by Ernest Lawson and by the New Mexico Painters, and a collection of contemporary drawings assembled by Mrs. Albert Sterner.

### TOLEDO

Exhibitions at the Museum of Art this month include twenty-five paintings by Douglass Parshall, etchings and drawings by Meryon, and a display of the work of students at the school of design in the Doucet doll gallery.

### INDIANAPOLIS

A conference was held at the John Herron Art Institute to consider a closer coöperation between the Institute and art organizations, clubs and individuals throughout the state. Importance was attached to the establishing of a definite circuit for art exhibitions. A more general use, over the state, of art material in the Herron Museum's permanent collection, was urged, and the delegates were given the assurance by the director, J. Arthur MacLean, that it stands for service to the state as well as to Indianapolis.

Randolph LaSalle Coats was elected president of the Indiana Artists' Club Jan. 16. Other officers elected are: First vice-president, Mrs. J. Otis Adams; second, Elizabeth Overbeck; third, Ada Walter Shulz; secretary, Fred Nelson Vance; treasurer, Edward R. Sitzman.

L. O. Griffith was a guest of honor at the January tea given by the art department of the Woman's Department Club. Mr. Griffith's one-man show in the clubhouse includes landscapes in oils, mostly Brown county scenes, and etchings in color, several of which are New Orleans street scenes.

The class organized by Miss Dorothy Blair, assistant director of the Art Institute, for the study of paints, has a membership of twenty-five. The Public Library is coöperating.

The mid-January exhibit at the Pettis Gallery comprises recent Brown county landscapes and figure paintings by T. C. Steele, Lucie Hoatrath, Rudolph Shulz, Ada Walter Shulz, L. O. Griffith, Will Vawter, Dale Bessire, Homer Davidson, U. J. Cariani, Carl C. Graf, Marie Goth and Fred Nelson Vance.

—Lucille E. Morehouse.

### BALTIMORE

An exhibition of thirty-two paintings of Italian and Sicilian scenes by George L. Noyes is being shown at the Baltimore Museum of Art this week. Palermo, Rimini and the hills of Chianti, Tuscany, Taormina and other places famous for their beauty and their history, form the subject matter for a charming display. Simultaneously a collection of small bronzes by Katherine Lane, chiefly animal pieces, is being shown.

At the Maryland Institute the George A. Lucas collection of palettes is being shown. These include palettes used by Alma-Tadema, Bouguereau, Corot, Detaille, Cabanel, Daubigny and others.

This coming week there will be an exhibition at the Maryland Institute of about seventy paintings by Boris Anisfeld, including some of the motifs for stage sets designed for Metropolitan Grand Opera House production. The Baltimore Museum of Art has arranged for an exhibition of Ben Silbert's work and of some of the work now being exhibited at the Corcoran Gallery by T. W. Dewing.

—L. C. E.

### KINGSVILLE, TEX.

In the observance of Art Week the Philadelphia plan was followed. The shop windows were filled with paintings, many of them lent by the owners of the King Ranch, located near Kingsville. This Art Week was sponsored by the art department of the Knigsville Woman's Club and had as its chief feature a series of lectures by Miss Stella Hope Shurtleff.

Miss Shurtleff also spoke in San Antonio during Art Week there in November.



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The Sketch Club's annual exhibition contains larger canvases than usual and more distinctive work. Fred Wagner has an imposing wall of landscape patterns, a quarried hill, a wooded hill, and an outdoor portrait of a girl, grouped around his excellent self-portrait. Richard Blossom Farley shows a spiritual landscape of lowlands at "6 A. M." Yarnall Abbott, in his new manner of handling oils like tempera, exhibits five works of marine ramparts, and houses by waterfronts. S. Walter Norris exhibits "Shore Beach," Vladimir Perfilieff, the negro "Bishop Kingore"; A. B. Marks, "Marshland," and George A. Upman a single work. Arthur Meltzer shows two landscapes, winter and autumn, effective in composition and interpretation, while D. W. Jordan in three canvases has a marine, a landscape, and "Clouds." The only still life is an exquisite flower study in high key by Paul Martel.

For the first time in America the Dutch print-maker Jan Schonk is exhibiting in the Print Room of the Pennsylvania Museum in Fairmount Park. He is represented by fifty etchings, lithographs, engravings, and wood cuts of birds, animals, and imaginative landscapes. "He strikes a new note," says Dr. Arthur Edwin Bye, curator of paintings.

N. C. Wyeth spoke before the School of Industrial Art when a comprehensive exhibit of his paintings and original illustrations in oil was opened there Jan. 16, to continue through Feb. 9. The exhibition contains two landscapes, two marines and a portrait of a boy besides illustrations.

Florence Tricker opened her studio for the second Art Alliance series of "at homes" and gave a private exhibit of several strong landscape and flower overmantels, as well as some smaller canvases and a series of imaginative landscapes in pen-and-ink. Miss Tricker has just completed and installed a series of panels of French landscapes for the dining room of a new apartment house.

Another studio opened that day belonged to Emma Thomas, who showed landscapes, still lifes, figure pieces and "Atlantic City Inlet." Miss Thomas recently sold "Indian Run—Overbrook" to Mrs. Edgar Smith of Los Angeles.

In the print exhibition at the Art Alliance there were sold works by George Bellows, Timothy Cole, Wharton Harris Eschrick, A. A. Blum and Daniel Garber.

J. Frank Copeland has installed his latest overmantel in the living room of an old colonial house belonging to Mrs. Bassett Ferguson, of Ridley Park, Pa. It is a summer tidewater landscape.

In addition to the election of officers previously announced, the Sketch Club elected Francis J. Ziegler librarian, and six directors: M. L. Blumenthal, William F. Gray, Harry Penrod, Edward H. Suydam, Victor Egbert and Henry Pitz. Walker Hancock has returned from his long visit home in St. Louis and will remain here several weeks before going to Gloucester to work in the studio of Charles Grafly.

Henkel's Galleries had one of the most important manuscript sales of the year last week when disposing of the collections of Gideon Welles, secretary of the navy under Lincoln, of John Randolph Mansfield, and of a Philadelphia collector. The Rosenbach Company was among the purchasers.

At Staton's Galleries there is an exhibition of etchings and dry points by E. Lumsden and S. Tushingham.

On Jan. 23 an exhibition of Scandinavian and American paintings by Caroline Gibbons Granger and Katherine Dunn Pagon opened at the Fellowship Gallery, to continue to Feb. 9.

The Pennsylvania Museum in Fairmount Park has been lent two portraits of the actor John Philip Kemble, one a head, the other a full length in the rôle of "Hamlet" in the grave diggers' scene, painted about 1800 by Sir Thomas Lawrence. These portraits have come through Owen Wister, the author, who inherited them from his ancestors. Owned at first by John Kemble, his great-great uncle, they were brought from London to America by Fanny Kemble, John Kemble's niece and Owen Wister's grandmother. —Edward Longstreth.

**HARTFORD**

Guy Wiggin's exhibition of recent landscapes at Moyer's Gallery is receiving unstinted praise and is one of the best of its particular kind shown here. Every canvas depicts the landscape at Lyme. A large picture, "Early Snow," in its conception and sureness warms the heart as a softly played symphony. "Springtime Woods" brims over with budding life.

C. B. Stewart's pencil drawings of Moyer's lane have been greatly appreciated. Out of a collection of eighty, fifty-five have been sold.

The Artists' Club at its annual meeting elected the following board of managers: Carl Ringius, Jessie G. Preston, Munzio Vayana, Hallie Gilbert Reynolds, Dr. John C. Pierson and Mrs. Cedric Boardman. —Carl Ringius.

**THANNHAUSER  
GALLERIES****LUCERNE****MUNICH****ROME**

A one-man show of tempera works by Walter Beck, of New York, has been opened here in the foyer of the Teatro Nazionale. The inauguration turned out to be quite a big social affair, and members of the Roman aristocracy were to be seen together with the big art critics of the capital and a number of correspondents of American papers. Mr. Beck's show went off with a bang, and is drawing a large and interested public to the old theater in Via Nazionale, where at present the great Sicilian actor Angelo Musco is playing in the evenings. Among those present at the opening were Mr. Stevens, director of the American Academy in Rome, Nelson Gay, Walter Cramp, Princess Borghese, Princess De Carolis and Prince and Princess Giovannelli.

The collection contains examples of both his earlier and later manner. The bulk of the pictures exhibited is made up of fantastic, semi-allegorical designs where delicate tints and a poetic imagination are used very effectively. The show has been well received by the Rome Press. —E. S.

**TORONTO**

At the Carroll Galleries there is on view a large collection of varied subjects from the brush of the versatile English artist, Joshua Smith, who has been making his home in Canada for the past three years. He is a member of the Royal Society of British Artists. He shows many beautiful miniatures on ivory, one of Doris Keane, the actress. He also exhibits many portraits and many poetically treated figure subjects, in water colors, on vellum, such as "The Riddle," "The Dancer," "The Bather," and "Grief." Charcoal portraits and studies are among the outstanding features of the exhibit.

W. E. Atkinson has a collection of poetic landscapes in another room of Carroll's.

Mr. and Mrs. Peter Haworth, both of whom are graduates of the Royal College of Art, London, are holding a joint exhibition of craft work at the galleries of the Women's Art Association. Mr. Haworth shows full-sized window designs for churches and memorials. —A. S. Wrenshall.

**NEW YORK EXHIBITION CALENDAR**

Ainslie Galleries, 677 Fifth Ave.—American gardens by Abbott Graves, to Jan. 31; oil paintings and pastels by Lucia D. Leffingwell, to Jan. 31; sculpture by Oscar Hugh de Boyce, to Jan. 31.

Anderson Galleries, Park Ave. and 59th St.—Exhibition by the New Society of Artists, to Jan. 31.

Architectural League, 215 West 57th St.—39th annual exhibition, beginning Feb. 3.

Arden Gallery, 599 Fifth Ave.—A collective exhibition of the works of Nicholas Fechin, beginning Jan. 29.

Arlington Galleries, 274 Madison Ave.—Paintings by Ruth Payne Burgess and Althea Platt, to Feb. 9.

Art Center, 65-67 East 56th St.—Modern Japanese paintings, to Feb. 6; annual exhibition of the Society of Illustrators; exhibition of photo-engraving by the Photo-Engravers' Board of Trade, to Feb. 21; photographs by Laura Gilpin, to Jan. 31.

Art Students' League, 215 West 57th St.—Memorial exhibition of paintings by Florence Mix, to Feb. 2.

Babcock Galleries, 19 East 49th St.—Paintings by William R. Leigh, to Jan. 31.

George Gray Barnard's Cloisters, 454 Fort Washington Ave.—Open daily except Monday.

I. J. Belmont, Heckscher Bldg., 730 Fifth Ave.—Paintings by the artist, shown on first floor, to Jan. 31.

Brooklyn Museum.—Art work by Viennese children.

Brown-Robertson Galleries, 415 Madison Ave.—Water color drawings by Robert Douglas Norton, to Feb. 1.

Brunner Galleries, 43 East 57th St.—Paintings by Hermine David, to Feb. 9.

Daniel Gallery, 2 West 47th St.—Paintings by Kunisoshi.

Dudensing Galleries, 45 West 44th St.—Paintings by Valentin and Raymond de Zubiaurre, to Feb. 14.

Durand-Ruel Galleries, 12 East 57th St.—Paintings by Renoir.

Ehrlich Galleries, 707 Fifth Ave.—Paintings by Jane Peterson, Feb. 4-25; exhibition of old masters, through February.

Mrs. Ehrlich's Galleries, 707 Fifth Ave.—A room of decorative panels in gesso by Frances Burr.

Fearon Galleries, 25 West 54th St.—Recent sculpture by Jo Davidson.

Ferargil Galleries, 607 Fifth Ave.—Paintings by John F. Folinsbee, until Feb. 6.

Felsom Galleries, 104 West 57th St.—Paintings of Provincetown by Theodore J. Morgan.

Grand Central Galleries, 6th floor, Grand Central Terminal.—Exhibition of religious paintings by Henry O. Tanner, to Feb. 9; a recent marble group by Daniel Chester French, to Feb. 9.

Kennedy Galleries, 693 Fifth Ave.—Etchings by Bone, Cameron and McBey, through January.

Kingore Galleries, 668 Fifth Ave.—Recent sculpture by Alexander Archipenko.

Knoedler Galleries, 556 Fifth Ave.—A special exhibition of original drawings and etchings, beginning Jan. 28.

Kraushaar Galleries, 680 Fifth Ave.—Exhibition by twelve American painters, to Feb. 16.

John Levy Galleries, 559 Fifth Ave.—Paintings by Bonamic.

Lewis & Simmons, 612 Fifth Ave.—Old masters and art objects.

Little Book Store, 51 East 60th St.—Water colors and drawings by Robert M. Crane, to Feb. 2.

Macbeth Galleries, 450 Fifth Ave.—Special exhibition of American paintings, beginning Jan. 22.

Metropolitan Museum, Central Park at 82nd

St.—Chinese paintings; embroideries from the Greek Islands; annual exhibition of American industrial art, to March 2.

Mitch Galleries, 108 West 57th St.—Paintings by Gari Melchers, Jan. 28 to Feb. 16.

Montross Gallery, 350 Fifth Ave.—Exhibition of the Dial Folio, "Living Art" and the originals of the works reproduced, Jan. 26 to Feb. 14.

National Arts Club, 119 East 19th St.—Members' annual exhibition, to Feb. 2.

N. Y. Public Library, Fifth Ave. and 42nd St.—Exhibition of landscape prints.

N. Y. Public Library, 203 West 115th St.—Paintings by Jonas Lie and William Starkweather, to Jan. 31.

Josephine Nivison, 41 West 9th St.—Water colors and a recent portrait by the artist, through January.

The Ovington Group, 246 Fulton St., Brooklyn.—Paintings by Max Hermann, A. T. Schwartz and R. T. Wickenden to Feb. 2.

The Pen and Brush, 16 East 10th St.—Exhibition of flower paintings to Feb. 2.

Pratt Institute, Ryerson St., Brooklyn.—Illustrations in color and black by Pruett Carter.

Ralston Galleries, 4 East 46th St.—XVIII century English portraits and Barbizon paintings.

Reefers Makers' Union, Local 17, 144 Second Ave.—Exhibition of paintings, etchings and drawings by Elias M. Grossman, Isaac Kostini and Harry Daniels, to Feb. 3.

Rehn Galleries, 693 Fifth Ave.—Paintings by George Bellows.

Russian Bazaar, Heckscher Bldg., 730 Fifth Ave.—Silhouettes by the Baroness Maydell, to Feb. 2.

Salmagundi Club, 47 Fifth Ave.—Annual auction sale. Exhibition Jan. 26 to Feb. 8.

School of Design and Liberal Arts, 212 West 59th St.—Exhibition of students' work, to Jan. 31.

Scott & Fowles Galleries, 667 Fifth Ave.—XVIII century portraits and modern drawings.

Société Anonyme, 44 West 57th St.—Paintings by Klee and Kandinsky.

Mrs. Sterner's Gallery, 22 West 49th St.—Exhibition of paintings by Henry G. Keller, through January.

Arthur Tooth & Sons, 709 Fifth Ave.—Specialists in XVIII century English, French and Barbizon paintings.

Viennese Shop, 591 Fifth Ave.—Exhibition of Viennese art.

Wesselhoeft & Cowles, 178 Waverly Place.—Exhibition of modern designs in stained glass and stucco.

Weyhe Gallery, 794 Lexington Ave.—Paintings by Alfred H. Maurer.

Mrs. Whitney's Studio, 8 West 8th St.—An exhibition of paintings by American artists recently shown in Paris.

Whitney Studio Club, 10 West 8th St.—A group of paintings and drawings selected and arranged by W. E. Hill.

Wildenstein Galleries, 647 Fifth Ave.—Portraits by Mrs. Leslie Cotton.

Catherine Lorillard Wolfe Club, 802 Broadway.—Exhibition by I. Maynard Curtis, Josephine Barnard and May Fairchild, to Feb. 4.

Women's City Club, 22 Park Ave.—Exhibition of paintings and sculpture by American artists through January.

Yamanaka, 680 Fifth Ave.—Exhibition of Buddhist paintings, including a series representing the Buddhist idea of Hell, to Feb. 29.

Howard Young Galleries, 634 Fifth Ave.—Recent paintings by Birge Harrison, to Jan. 31; recent paintings by G. Glenn Newell, Feb. 1-15.

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